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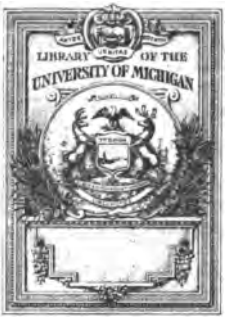

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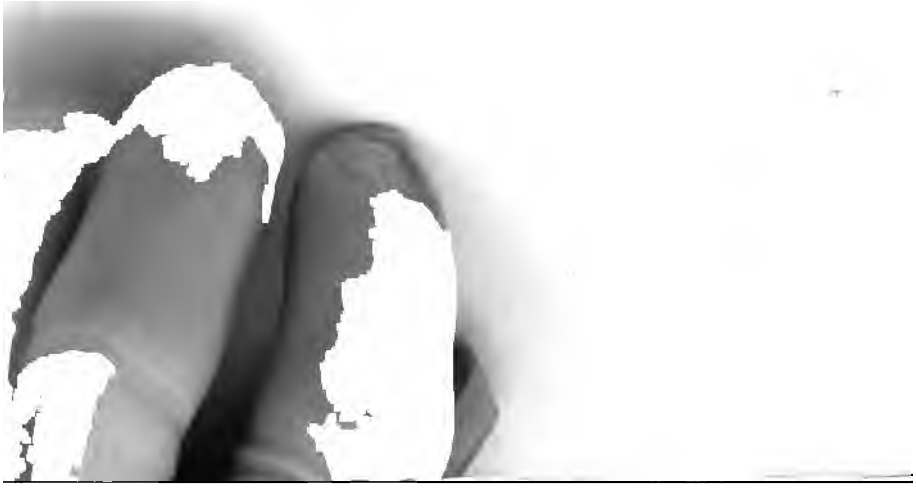

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THE CHILD VISION

BEING A STUDY IN MENTAL DEVELOPMENT & EXPRESSION

BY

DOROTHY TUDOR OWEN, B.A., M.Ed.

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WITH AN INTRODUCTION BY

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PREFACE

COMPOSITION is the arrangement of parts in such a way that the meaning of the whole is expressed. The same meaning can be interpreted through different vehicles, *e.g.* actions, words, sound, colour. Whatever may be the term, it is the arrangement of concomitant parts that reveals the meaning. And however powerful may be the message, it will remain voiceless if the laws which govern all composition are disregarded. Thought itself is artistic in form and will only be truly expressed if its composition is understood.

The method of teaching composition as sketched in the following pages is intended to provide mental training which will not only enable children to handle their school subjects with greater efficiency, but will prepare them for the world by giving them a *method* of thinking and ease of expression.

Since life is ever growing more complex and crowded, more agility is needed to steer a successful passage if one is not to be swept aside in the stream of competition. It has been conclusively proved that even in physical prowess mind is the controlling force, and that in all branches of life speed and decision are the qualities that count for success.

From a practical standpoint, therefore, it seems that

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however useful a training in specific subjects may be, none is so valuable as the moulding of the instrument itself, which distorts or perfects its material according to its condition and development.

To-day, more than ever before, no equipment is more necessary for practical life than a mind that thinks quickly, surely, and justly—a mind that can sift the true from the false, the essence from superfluities.

This power of *selection* is an essential quality of the successful man in whatever field his activities may lie.

In business life rapid decision, in moral affairs right thinking, in social intercourse quickness of perception, in artistic appreciation harmony of mind—such training of thought as is given by the method described in this book provides a boy or girl with the capacity for perceiving the essential in anything with which he has to deal, the relation of every experience to his own life, the individual to the community. And in the new democracy that we are hoping for, no less than in the stress that precedes it, such a preparation is what we owe to the coming generation, which will be called upon to restore order with justice.

The method of teaching composition suggested in this book was built up step by step during six years' practical experiment. This last year I put it on a psychological basis, presenting the result as a thesis for the degree of M.Ed. in the University of Manchester. I should like to take this opportunity of thanking the Heads of those schools in which I was allowed to experiment, *i.e.* Miss Theodora Clark, in whose school at Croham Hurst, South Croydon, the first results were worked out;[1] Mr. Gordon Barr, who gave me complete freedom to develop my

[1] An account of these appeared in the *Journal of Experimental Pedagogy*, March 1915.

method into a systematic course for boys and girls between ten and fourteen years of age in the Secondary County School at Hendon ; and Miss Burstall, who allowed me to use it in the Junior Department of the Manchester High School. I owe much also to Professor Archer of the University College, Bangor, for his early support and criticism ; to Professor Bompas-Smith, who supervised my work for the degree of M.Ed. in Manchester ; and to Professor Pear, under whose direction I did some practical psychology in the Manchester laboratories and who gave me many valuable suggestions in his lectures.

I wish I could adequately express my gratitude to Professor Tout for his never-failing kindness and encouragement.

Messrs. Constable kindly confirmed Mr. de la Mare's permission to quote from *Peacock Pie*, and Messrs. Methuen have allowed me to give quotations from *A Draught of the Blue* by F. W. Bain.

I should like to thank Mr. McKechnie, Secretary of the Manchester University Press, for his interest and advice.

DOROTHY TUDOR OWEN.

January 1920.

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INTRODUCTION

COMPOSITION and literature, with their necessary adjuncts of reading and writing, are the oldest subjects of formal instruction. Possibly the teaching of versifying may be earlier than that of prose composition; but if bards and seers taught their disciples the art of poetry, we know very little about it. But over twenty-three centuries ago Athens was in a ferment because a class of men had arisen who earned their living by teaching young men how to compose speeches. It gave the young men an unfair advantage; and their fellow-countrymen who had to speak against them were naturally indignant, from which we may fairly conclude that the teaching was in a large measure effective. From that time onwards till a hundred years ago, Rhetoric had but one rival in the sphere of education above the most elementary stages; and that rival, Logic, was so nearly related to it that we may almost say that, prior to the nineteenth century, the history of education is the history of an attempt to make human beings better able to express themselves. It is true that the Renaissance resulted in the attempt being confined to a dead language and to the imitation of a Roman orator who had died fifteen hundred years previously; but this only emphasises the dominance of the aim of expression in education.

Strange is it therefore that, after all these twenty-three centuries, the teaching of composition in the vernacular should have been still in the unformed state which

we still remember from our own schooldays. We were indeed expected to compose ; " essays " might be sprung upon us in any form from the first to the sixth ; but of any real instruction how it was to be done we cannot call up a memory. The method was as simple as the old method of teaching a boy to swim by throwing him into the water, but it was by no means as successful. Possibly a reaction against the methods by which Latin composition had been taught by the Ciceronian enthusiasts of the Renaissance and by their half-hearted successors was one of the reasons for this discarding of all method in the teaching of composition in English.

Latterly, the spread of elementary education has compelled teachers to invent methods of teaching English composition ; but no one is really satisfied with them. What, then, was wrong with the old rhetorical training and with the modern elementary methods ?

Mrs. Truman's answer is that the mistake throughout has been to ignore the child's obvious difficulty, namely, that when he is called on to say something he has nothing to say, and to compel him at one and the same time to go through two processes, either of which is sufficient to tax his full powers, that of finding something to say and that of thinking how to say it.

A little reflection on past methods of teaching will show that Mrs. Truman is right. Traditional methods, in fact, unconsciously assumed that the child had not and could never have anything to express. He must therefore be supplied with something by the teacher. The only difference discoverable between any one past system and any other was the difference between supplying him with other people's words and supplying him with other people's ideas ; or, to put it in another way, whether or no he was expected to understand the ideas before he reproduced them.

The Renaissance humanists, whatever may have been their theory, were in practice quite satisfied by the reproduction of other people's words. They had a regular

machinery for what they called *inventio*, which meant something very different from "invention"—it meant the discovery of something which another person had already said on the same point. The whole system of classical teaching which became fixed by the end of the Renaissance consisted in a wearisome reading of authors for the purpose of filling note-books with subject-matter for essays on commonplace subjects and phraseology for writing on that subject-matter—it aimed at turning the pupil into a receptacle for other people's ideas and a machine for reproducing their forms of expression. We are inclined to smile when the English exponent of humanist education, Sir Thomas Elyot, gravely recommends the use of a certain manual because "it prepareth invention, tellynge the places from which an argument for the profe of any matter may be taken with little studie." But the schoolboy of the next two centuries improved on that; for he found that the places from which it could be found with still less study were the old exercises of preceding generations which were carefully handed down for the purpose.

With composition as only one subject out of many the modern teacher of English composition could not afford the time to practise any such laborious method. He was, moreover, anxious that the child should at least understand what he was writing. So even cruder methods were adopted. A favourite device was to read a story which the children reproduced from memory, or to set the class to write a summary of a recent history, geography, or object lesson. Another method was to give certain stereotyped headings under which to write on various classes of topic, the simplest form being the description of an animal, where it was possible to enjoin a child to begin at its head and end at its tail, giving a sentence to the description of every part which he met on the way.

Into this unorganised chaos Mr. Hartog's book on the *Writing of English* came as an architectonic agent.

He showed that the French schools really taught composition as an art and that their success proved that it could be done. The only fear which English teachers could legitimately have of the French methods was lest they should produce a conventional mode of writing, in fact, train a race of young men and women who could write half-a-dozen pages under any title without saying anything that was their own. English people have a horror of this power; they would sooner remain inarticulate than utter fluent inanities. This fear we venture to think Mrs. Truman's book removes; it shows how children can be taught to talk and write without saying or writing anything which is not their own.

We hear much of educational psychology nowadays. It is curious that hitherto psychology does not seem directly to have invented any educational method, though it serves a useful function in justifying methods which experience and intuition have suggested. In this case psychology has no difficulty in supplying the major and minor premises to which Mrs. Truman's method is the conclusion. The major premise is nothing else than the old dictum that Language is the expression of thought, assuming that thought here means whatever is in our minds and is not restricted to formal reasoning. The minor is the accepted judgement of modern psychologists that children's minds contain a far larger stock of visual images than those of adults. Mrs. Truman's method is to take these images as the material for children to express in language. It is as plain as Columbus's treatment of the egg—when once it has been pointed out.

It is interesting to note that among teachers who saw through the artificiality of prevalent methods, the description of a picture was one of the most favourite topics for a composition. Indeed Meumann, the great German exponent of "experimental pedagogy," takes children's descriptions of pictures as the supreme test of the "content of their minds" at different ages. He does not seem to see one great defect in the method, either as an exercise

or as a test ; which only shows us how careful we should be in accepting the results of industrious psychologists unless, in addition to their capacity for taking pains in collecting data, they have the intellectual sympathy with children which is needed for their interpretation. The defect is this : even if a child had the same idea as the artist, he would not translate it into the same pictorial form ; therefore, when he sees the artist's painting, he cannot re-translate it into the artist's intention. Frequently he is so mystified that he cannot translate the picture at all ; it is a meaningless collocation of objects which he can only enumerate after the fashion of the child who begins at the cat's head and ends at its tail. Mrs. Truman sees that every child possesses a store of pictures of his own—in his mind—which he can easily translate into language.

This solution of the time-honoured difficulty of *inventio*—that the material for which we have been looking for outside for so long was inside all the time—seems to be a real discovery ; for it could not be said to be discovered till the method was worked out as it is in these pages. A child's difficulty in talking or writing in his own language is precisely similar to that which some of us have experienced in trying to talk in a strange language which we can understand and read. We may say to a friend whose native language it is, " Let us talk about exactly the things which we should talk about in English ; I will ask you whenever I don't know a word, and you correct me when I make a mistake." Yet we find ourselves dumb ; the thoughts that would flow into our minds if we were talking in our own language will not come, simply because the effort to think of something to say and the effort of finding words in which to say it are too much for me at one and the same time. By Mrs. Truman's method, the material is called into the focus of consciousness without any effort, and attention is then fixed entirely on expressing it.

It is interesting, however, to notice that the process

is by no means fittingly described by the term composition in its etymological sense. The term suggests fitting together a number of ideas which previously existed separately. That is what composition in the past has always been. Yet in every subject modern psychology now condemns "synthetic" methods. The child begins everywhere with loosely apprehended wholes and learns by analysing them into clearly apprehended parts. Such is the nature of thought. Therefore the old methods of composition are not a training in thought, and Mrs. Truman's is. But will not the name of the subject have to be altered from composition to decomposition? Perhaps not; for at the end there is an organic whole composed of parts whose relation is seen, whereas at the beginning there were no parts recognised as such.

R. L. ARCHER.

December 26, 1919.

CHAPTER I

THE FUNCTION AND SCOPE OF COMPOSITION

THE teaching of composition is concerned with an attitude of mind, a balance of ideas, a mental poise. And in proportion as this delicate machinery is under control can external facts be dealt with, and new ideas understood. The recognition of what is in the mind, the reconciliation of impressions, the ordering of these in relation to themselves and the outside world—all this is of fundamental importance and should be the object of special training.

In speaking of the value of poetry in education Mr. John Drinkwater maintains that "the gravest indictment of our educational systems is that they callously and persistently neglect art. They seek continually to store our minds with information—information that is often desirable and excellent, without seeking to quicken our receptive faculty. They sow broadly, but they do not prepare the ground."

And it seems that if "in the education of the spirit poetry is an invincible ally," a training in composition is necessary to prepare the ground in which words themselves are to take root.

Yet composition is often treated from the earliest stages simply as the handmaid of other subjects, waiting upon the needs of Literature, Geography, and History, while most modern books include letter-writing as coming within the scope of its service.

Surely, however, the training of the mind should be viewed direct and not through the media of subject-matter, so that an instrument may be fashioned able to deal with any outside material presented to it.

History and all the humanities, chemistry and all the sciences, are special subjects, each providing its own training and each requiring a specific attitude of mind. Are the teachers of these subjects to prepare the ground as well as sow the seed? Is the child to learn composition by being taught how to write about history, how to discourse on literature, and how chemistry notes should be recorded? Is, in short, every teacher to teach composition as well as his own special subject, and is the child to learn composition at the same time that he is trying to master special knowledge?

Again, composition, besides being confused with other subjects, is more often still confused with other arts. Writing, which brings into play some of the most delicate muscles and was accounted by Oriental artists a definite accomplishment, is often thought of as an essential of good composition. Spelling, again, is—particularly in English—an artificial contrivance and a particular study. It is difficult enough for young children to learn to assign definite places in their minds to their ideas, and to find language in which to clothe them, without adding two more subjects to be mastered by them at the same time. Punctuation is connected with the balance of sentences and the arrangement of items, and is therefore not so alien to composition. But even this is to some extent artificial in so far as it takes the place of inflections of voice, and might therefore be given special study in the dictation lesson in which spelling is taught. Spelling and handwriting are extremely necessary, and in the lowest forms of the school they cannot well be given too much attention. But they are special subjects, and should not be confused with composition. They are aids without which written work is impossible. They should be learnt independently in handwriting, spelling,

and dictation lessons, so that when children are dealing with ideas their thought is not diverted from its real objects in efforts to master servants of expression.

Composition is an art in itself. It is also an intellectual exercise. It teaches the child how to think, and how to arrange his ideas so as to bring out their meaning. It not only enables him to deal with various subject-matter in an adequate way: it gives harmony to his own mind and decision to his thought. It teaches him to view objective things clearly, to reconcile his own ideas with the outside world, and to see himself in relation to other people.

If harmony is to be appreciated in external nature, it must reflect the mental adjustment of him who regards it. In too many cases children are expected to deal with facts which are hurled from all quarters into the unfurrowed field of their minds. They are asked to understand objective design and a divine order when their own minds are full of jumbled ideas. They do not know what they know; they can hardly discriminate between what is their own and what is being thrust upon them. If first they are introduced to their own ideas, helped to find out how to express them and made familiar with language, they can then manipulate fresh ideas and deal with new facts.

A right training in composition should give mental poise and harmony of thought. It should provide an instrument with which to handle ideas foreign to experience; but this will be accomplished easily and quickly only if in the first place children are led to understand their own minds, and attention is paid to those ideas with which they are most familiar.

Self-expression has for some time past been a prominent demand in educational writings. It is held that children should not be made to accept the facts of life merely on the authority of others, but led to discover them and realise their significance by means of their own senses, their own imagination, and their own reflection. To

this end check should not be placed upon their freedom of speech, and a similar freedom should be extended to their movements, since by what right does one personality set a bar to the expression of another's? Perhaps at no period in the history of education has more value been attached to freedom in the schoolroom as well as in the playing fields. At the present time this tendency is specially exemplified in the encouragement given to training in graceful eurythmic movement.

It is felt that it is this liberty which gives opportunities for the child to "express itself," and that the duty of the educationalist is to keep careful watch over the child's unhampered movement—to act as a suggestive influence, never to forbid nor to crush. Is not this attitude the just, the humane, the right one?

Great minds have expressed themselves through various media—through movement, through colour, and through sound, and by all these means have helped to educate the world. If some of the most wonderful results have been attained in art from "self-expression," surely the self-expression of a child should have a beauty and a freshness peculiar to itself!

Yet although the idea of expression is introduced so prominently in many branches of education, and although the child of to-day is given more freedom of speech and liberty of action than perhaps ever before, *has* it been found that the result is always beautiful, and does the child who is given this modern idea of freedom always, or even generally, express a beauty one would be led to expect from what is so essentially fresh and sensitive? On the contrary, is it not true to say that the self-expression of the mature artist and the self-expression of the young child are in most cases distinguished by an *originality* on the part of the former, and an *imitation* on the part of the latter?

This question is particularly pertinent to the field of inquiry with which this book is concerned, viz. expression by means of words. Words are easily imitated, and by

the ordinary method of teaching composition it is very difficult to test whether the meaning *expressed* is the meaning which the child *meant* to express. Also the term self-expression has become so hackneyed that it may be that the real meaning of the word is apt to become slurred and that which is pure imitation is encouraged as self-expression.

Freedom of speech is occasionally taken as being synonymous with freedom of *opinion* and self-expression with the expressing of the ideas of others, so that the modern child is often giving vent to expression which is quite free from originality and freshness of touch.

Composition as it is often taught does not stimulate independent thought or result in its expression. Children's "original compositions" too often consist in the misrepresented ideas of others, clothed in words which they vaguely remember to have been used in the text which has been previously read to them. Sincerity is what is wanted, and often children are told to discuss verbally or in writing the meaning and significance of great sayings and abstract truths upon which they can bring no first-hand knowledge to bear. This is not encouraging self-expression, because it is crushing sincerity of thought.[1]

[1] According to Plato (*Republic*, Book X.) he who tells how things *appear* to him is in the third stage in the descent from truth, whose creator is God. If Plato objected to the painter as an imitator because he represented an article as it *appeared* to him, unskilled in the craftsman's art, how much further removed from reality is the child who seeks to describe things as he has been told they appear to others?

Therefore the method of teaching composition by which an account of some event or the estimation of some character is read aloud and the children told to write from memory what has just been said to them, is putting them in the fourth stage in the descent from truth. Likewise when in an oral composition lesson a picture is shown to the children, and they are told to state the objects painted, and weave a thread of communication. They are not describing their own impressions nor the sum of their own feelings, but are striving to memorise the product of somebody else's imagination, and to surmise as to the situation or feeling which the whole composition is meant to express. They are in the fourth stage in the descent from truth.

What is the reason for this lack of originality, and what is its remedy?

An analogy drawn from the sister art of drawing may suggest what is amiss. Drawing was once practised entirely from copies. This method has been abandoned. Why? Because the child should be trying to portray the object as he conceives it, not as some one else conceives it. It may be observed in passing that the child is not conscious of originality, far less labouring for it; his conscious effort is to reproduce the object as it is, but the result is something peculiar to himself. Compare the drawings of the same object by two different children, made direct from the original, with two drawings made by different children from the same copy, and it will be seen that the former reveal the individual touch of the two children's minds, while the latter have no such individuality at all or the individuality of the author of the copy which the children have followed.

Most methods of teaching composition resemble drawing from copies. The crudest forms are the reproduction of a story or of a lesson taken during a previous period. But all devices for finishing uncompleted stories, amplifying stories, and the like, are in practice more often than not of the same kind. The child first thinks how other people have finished their stories or embellished their narrative, and then tries to do the same thing. The effort is to find something to say, not to start with something to say and try to find out how to say it.

It may be said that this criticism does not apply to such topics as descriptions of the pupils' own experiences or of places which they have actually visited. Yet even here there is much of the same artificiality. If a child is told to draw an incident or a scene, he can at once see whether the result will convey the right idea to another. Lack of proportion, lack of arrangement, important omissions, are self-evident. In a verbal or written description the child does not keep the hearer or

reader in mind, because the defects are not self-evident. His attention is concentrated on the sentence which he is writing or saying, and he rarely asks: What will the hearer make of it as a whole?

The two cardinal defects, then, of the most obvious ways of teaching composition are: first, that the pupils are trying to write without ideas of their own which they wish to express; secondly, that they do not realise the existence of readers or hearers who are trying to understand them. The remedies would appear to be to choose as subjects description of events or scenes which are the peculiar possession of each child in the class and to secure a test which brings home practically to each child whether he has given a real impression and the right impression.

The method of making each child describe a scene while the rest draw it, gives a motive and gives a test of success. The criticism of the drawings by the narrator shows him exactly where he has succeeded and failed in giving the right idea. Finally the criticism of the narration by the rest of the class reveals why he failed to give the right idea.

Once secure such a test of success and it can be used to impress all the essential rules for good composition—arrangement, proportion, exactitude, vividness, detail, and the like. For if any of these qualities are signally lacking, the drawings are bound to show the lack. Furthermore, the method admits of a large degree of grading and need not be laid aside after a few lessons during which it has aroused a preliminary interest, but with the necessary modifications can be continued till all the leading principles of composition have been impressed.

An objection may be raised that all composition is to some extent imitation: how can it be at the same time original?

In teaching children to express themselves in oral or written speech the power of imitation must be used.

Children must express themselves in words, and they cannot be taught to originate all the words they use. The ordinary words and phrases of everyday speech they have learnt by imitation long before they begin to write or to learn composition, and beautiful words and phrases must be imitated by them unless books are to be kept sealed. But words and phrases are the clothes of ideas, and these should not be senselessly imitated by children. If in expressing their own impressions they adopt words which they have heard and which seem to them apt, then they will produce not merely the empty husk of sound but a well-clothed idea.

In fact, originality is primarily concerned with the ideas, and any originality that ultimately appears in the expression is due to the adaptation of language to express an originality in the ideas. We do not expect or wish a child to be unusual in his language, because we do not expect that a child will be original in his ideas in the same sense as a creative artist. He is not thinking something which is wholly new which will be recognised by others as a new way of looking at the facts of life. All we ask is that his images shall be his own, such as came to him entirely apart from the needs of the particular composition, those which he had derived from his natural experience, and that his words shall be an attempt to convey to others these images which have originated out of his own experience. Our plan in short is: Do not begin by thinking or making the child think of the words as an end in themselves; think to make the child think of the images and let the words come. Then try to secure that the words are appropriate to the images. In this way a power of wielding language will come, but it will never be thought of as such; the whole effort of teacher and pupil will be directed to securing a clear, vivid, and accurate reproduction of images.

Moreover, self-expression in children is not an end in itself, in the sense that their images should be considered sacrosanct if they are vague or incorrect. One

wants to know what is in the child's mind so as to be able to correct false impressions as well as to wonder at beautiful ones. If a child is taught to observe more carefully, to remember more exactly, and to reproduce his experiences more accurately, his experiences are none the less his own. An original mind is not an indisciplined mind. Self-expression—that is, the expression of our own memories—does not mean that mistakes in the interpretation or recollection of those experiences must not be corrected, and if a child is really portraying a clear impression the correction of a false idea is not resented.

It is maintained then that the first object of lessons in composition is to help children to realise their own impressions and express their own ideas. They should have a background and should prove themselves articulate. But just as a child is never isolated, so he cannot be left untouched by other people's ideas, and before long he will definitely concern himself with them. All we contend is that he should know things *as* they are before *why* they are, and express his own ideas before he expresses those of others.

New experiences, new facts, and new situations are generally compared with those already familiar, and the more definite such a background is, the more assured will be the position of incoming impressions.

From the first, children will be interested in the goings on around them, and later on will be definitely instructed in things which lie outside their experience, take place in countries other than their own, and in ages long before they saw the light. They cannot, nor is it desirable that they should, be kept in ignorance of the daily happenings which intrigue the world, and the complicated machinery which controls existence. The interests of the boy of twelve are as a rule wide in the extreme, and will often lead him to read deeply as well as to ask questions ! But the objects of his interest are vital in proportion to the degree they are realised, and this must depend to a large extent on the amount of experience already there. A

child who has never seen a green field will find it hard to retain in his mind a description of a rolling prairie; and the thrill of understanding with which he hears an account read at breakfast of a disaster at sea, owes more than he knows to the self-made storm which capsized his boat in the bath not so long ago. The child who is slow in taking in new facts is often finding a place for them in relation to what is already there, and will retain them with more understanding than will the superficial boy or girl whose mind, like prismatic glass, reflects each colour as it passes.

This value of definite background is felt when it comes to expression. The sincerity with which personal experience has been expressed is given to the expressing of their understanding of events and situations in which they have had no part. They may be describing their own country village or quarter of the town when they write of Belgium under the German guns. But they feel the horror in proportion to their love for their own familiar places, and short of visiting the country, it is doubtful if they could come to their task better equipped.

The relation of imagery to imageless thought will be discussed in a later chapter. Here it is but maintained that although a large part of the writing and talking of boys and girls is concerned with history, geography, science, and the doings of other people, it is but following the natural order if they know and express their intimate surroundings before they discuss the universe at large.

We do not want to teach children how to write letters so much as how to handle facts in a manner appropriate to the subject and the occasion. Composition is not training in specific subjects; it is a development of mind and artistic sense. It should give the child acuteness of perception and a sense of proportion; fit him to use information to the best advantage and appreciate the joy of life to the utmost of his being.

CHAPTER II

DIRECT VISION

"PEOPLE look at pictures with their ears rather than with their eyes" was the complaint of an old Chinese artist. That seems to sum up the chief difficulty that faces us when we begin to help children to express themselves. The sweeping clear their minds of all prejudice, second-hand opinions, preconceived notions, that is the hard task. It seems absurd to talk of these things in connection with children whose every thought must be fresh. But even at eight or ten it is the exceptional child who has not his parents' or nurse's opinion ever at the back of his mind when recalling what should be his own experience, has not their prejudices before him as he regards a new scene. More especially is this the case of children of upper class parents. One so often finds them just the "offspring" of their parents—chips of the old block—in the sense that instead of beginning life at the beginning they reflect the stage of civilisation their parents have reached. They start life with the same definitions of even simple things which the experience of their parents has accepted. The modern child tends to be glib. He too often uses words and intonations which would be mature if they were the result of choice. But there is a lack of meaning and a lack of tone. And one feels that the reason for this is that there have been too many words in his upbringing and too little real experience. He has not been given time to find out what

the word means for him. He has not grown to his vocabulary. Modern children seldom find themselves obliged to find out what things mean for them. A parent ever at hand removes an obstacle in his child's mind by giving his own interpretation. And this smoothing away of all difficulties is continued when the masterpieces of literature are "told to the children," thus levelling the adventuresome climb to an understanding of original texts and robbing them when reached of the freshness of discovery.

Does this complaint mean then that the children of cultured parents are to be neglected and that their questions are to remain unanswered? It means much rather that children should be allowed more leisure and encouragement to find out the meaning of simple things for themselves. In old-fashioned days children were put into overalls and turned out into a back garden for several hours each day, and in the nursery little notice was taken of their contented mumblings in various parts of the room. Such children lived—lived their own lives and learnt things. In the garden there was not a crack in the path that had not some significance; they knew the curious coolness of soil when a hand was idly poked below the surface, and wondered at the funny little red lumps on the narrow green leaves of certain trees. In all the years to come the sight of dandelions or maybe nasturtiums will have brought a pang of realisation. For that is what they have gained. In their slow youth they will have come into close contact with life, and in the nursery will have found a meaning in ordinary things without the artificial stimulus of fantastic toys. There are still some children who are thus "kept in their proper place." If they are given some of the encouragement to talk that is given to the child who has little of his own to tell us, we shall not only hear something wonderfully sincere, but shall be able to prevent impressions of the first importance from sinking into the unconscious mind as vague mistiness. The crooked may be made

straight and the beautiful impressions fixed, so that the glow need not ever wholly vanish, and children may not have to wait for great moments in order to feel in later life the importance and certainty of simple things. Many a modern child knows far more about the cut of its frock and the opinion of its parents than it does about the feeling of the air when the trees begin to get dark. It has not the realisation of what its experiences are. Phenomena are explained before children have wondered at them. And that is the pity of it. They do not wonder —they are not really young.

Children in a lower class of life are hampered in their expansion by lack of free time and the early closing in upon them of practical life and its attendant duties. But these blur their eyes less than second-hand ideas and countless picture-books, and they have a sharper eye and a more sensitive response with which to meet Nature face to face. Few of these children, however, are possessed of anything outside a very practical vocabulary, or given much sympathetic direction towards the real source of happiness.

The warmth of the sun down a narrow street, the shaft of light on a slated roof, the gleam of a green field and the golden buttercup, the silence of a country evening and the swish of waves on the sand! Does the average child realise these things? That they have felt them at the moment is pretty certain, but have they ever been allowed to know the wonder of fresh sights, and scents, and sounds? For that is Youth—the sense of adventure in a new world, the wonder of the unknown.

It seems as if the work that lies ahead of us must include the revival of Youth! For at present it is we who give the child the darkened spectacles of our experience and rush him through a world dimmed by our interpretations. To make him wonder we present grotesque and gigantic things, distorted views of men and animals, so that he may shriek with delighted fear at a removal from the common-place, when to a child

there is nothing common-place if instead of blinding his own sight we bid him open his eyes and see, open his heart and feel.

The first thing to do therefore is to let the child have his own experiences. He should know one or two houses, one or two places, well, however many things he may meet with casually. The constant changing of houses, the coming into forced relation with a great many people, flitting through different varieties of many shops, give children sensations but not experience. For true experience is first-hand contact and first-hand appreciation. It may be contended that the lives of many slum children bring them into close and constant contact with much that is drab and miserable. Would not superficiality be more desirable than experience so unbeautiful? But in so far as meaning was found and not merely contact felt, such a child will have gained. For pavements, smoky gas lamps and fogs, which make forms curious and voices strange, may be things dear through their familiarity, even when human surroundings are sordid; may have a significance which is dimly realised. The inner meaning of simple things can only be felt by first-hand contact and should not be allowed to sink to the bottom of consciousness. Who cannot remember the magic of his early visits to the seaside? Other people may remind him of events that took place, friends he met, games he played. But though all gave him pleasure it may be that none of these things was the seaside to him. Deep in his heart perhaps it was the thought of the little ridges in the sand which in memory wrinkled his bare feet, the wonder of the minutest wave that lapped over his toes and receded from the damp, darkened sand, the glint of gold on the shallow rivulet from the sea, and the squelch of water as the foot was drawn out of the soft wet sand. For him those may form the essence of the seaside, the glory which for ever after hangs over the word. And no second-hand account can give that wonder; it is the exclusive possession of him who has realised for himself.

Is that the gleam of the absolute behind the shadows of this world? If so, it is the duty of the educationalist to help the child to see what he has so lately left. Before ever we can begin to get children to express themselves we must sweep their minds clear, remove the darkened spectacles, and turn their eyes towards the direct vision. Once they are freed from the restraint of opinion they can learn to tell us what they see. And this is the work of teachers of composition: not to give the child ideas, or tell him what his ideas are, but to help him to find the right words which truly convey the meaning he wants to express.

"It is the power of reverting to the direct vision of things that marks off clearly the man in whom the artistic spirit is supreme." And is not Art the revealing of the best—the seeing and the conveying of the gleam that lies behind common things giving them their significance? If children tell us truly what they see in their minds as pictures, will there not be stored in the centre the essence of their experience? They have not been told to memorise a scene. If therefore it flashes before them and they describe it to us, surely it will reveal the reason that caused the picture to remain latent in their minds. It must enshrine some moment of happiness or wonder, some primary emotion which affected everything near, encircling all with the one meaning.

In mature art the pervading significance is a very intense one. In children's expression its very beauty will lie in the lightness of the gleam—the unself-consciousness of the delight. It may be just the sparkle of the sun, the freedom of an open plain, the eeriness that lies behind darkness, the spirit of movement. But if they tell us truly what they see they must give us the essence of the experience, for it has hit upon the soul and collected all the attendant items in the memory. It is the assurance with which the touch of the universal commands all transient things that gives to great art the repose of permanence. It is that which makes the work complete

and satisfying. The speck of the divine has been glimpsed and *caught*. Placed in the centre and pervading the whole it gives a sense of rest to the composition. Most experience if dwelt upon can be visualised, but only those are recalled as distinct and finished pictures which clothe a point of permanence. Children therefore should be helped to recognise what it was which made the picture stay in their minds. That is the quality which makes even children's compositions works of art—the revealing of the essence of the experience, a piece of the universal enshrined in the particular instance.

And if we succeed in helping children to tell us truly what they see, they will also tell us what they feel. If we stop to realise the pink cherry blossom against the blue of an early morning sky, we must be conscious of a very distinct emotion. Could a child stand before that tree and realise its essential sweetness and delicacy, it may be agreed that he would gain more than from an hour's labour at committing to memory facts he will inevitably forget. If he could convey that joy in words he would surely have produced a work of art.

It is this coming into contact with life, this responsiveness to all living things, which is pre-eminently the training a child should have. A realisation of the fulness of life, a sensitiveness to all feeling, will make a more receptive soil in which later to plant established facts than a mind flattened by prejudice and stuffed with half-formulated second-hand ideas.

This may be said by some to be a softening process, a training in artistic thought, rather than the formation of a more practical outlook. But the mind of man develops slowly and goes through many stages. It will not be amiss if the groundwork of his training gives him a capacity for seeing with unclouded vision the beauty of the fresh world, and feeling with quick responsiveness the fellowship of all living things.

CHAPTER III

IMAGERY

(*a*) Its Place in Mental Development

That imagery has been given a good deal of attention by psychologists during recent years is due to the fact that it has been found to play a very important part in the thought processes of many people. But the extent to which people image is very variable, and in some cases it is denied altogether, and this perhaps makes it worth while to discuss briefly the importance of imagery in mental life, and to consider as to how far it should be definitely trained to take a place in mental development.

If we take imagery to mean a sensational recall of experience, it will be understood that there are as many kinds of imagery as there are forms of sensation. Stimulus of some sort may bring before our "mind's eye" the scene where an event took place and the visual image thus produced be clear in outline and vivid in colour. Auditory images are experienced when in an English town one thinks of and hears the night sounds of an Eastern jungle. If we smell the scent of roses when reminded of them we have an olfactory image, and similarly a tactual image is produced if in their absence we can feel the texture of their petals. Kinaesthetic images and many varieties of these we have mentioned may be cited as examples of the different ways in which events passed may be recalled to the present, giving us in

varying degrees of intensity the sensation which was originally experienced. There are few, too, who have not known "images of imagination" which differ from the memory images only in their lack of personal reference and association.

The many hundreds of experiments that have been made show that in the case of adults some image to an extraordinary extent and in an intense degree, many do so fitfully and dimly, while there are some who deny the presence of images in their thought and question their own ability to image at all. Very few, however, are found who cannot image in some form if they make an effort to do so; women as a rule image more generally than men; and among children imagery may be said to be universal.

Further examination tends to prove that imagery in adults is most prevalent among poets, journalists, architects, strategists, engineers, scientists, etc., and most often lacking in mathematicians.

To those whose thought is concerned with people and things imagery is of tremendous value, whereas it will be readily understood that in a science which deals with abstractions the constant intrusion of images would overweigh thought and drag at its heels.

It is reasonable to suppose, therefore, that (1) imagery is present in every mind during childhood; (2) that as maturity advances it either becomes more intense since enlarged experience is a most sensitive background to fill in details and outline new facts; or (3) it is lost owing to its coming into conflict with the nature of the individual interest.

The first supposition gains support from the theory that each individual lives through in his own lifetime the history of his species. Those who have lived among natives of an early stage of development bear witness to the wide range and strength of their imagery and many instances have been given us of the vivid representations on stone and trees by which primitive races have re-

corded simple things which have touched their lives most closely.

A proof, too, that imagery is natural to all men is given by the fact that even those who image least during conscious thought will often concede that the exception is experienced just as they are falling asleep. It is then when the conscious control is relaxed that the mind reverts to its primitive form of thought, and we need not discuss here the revelation of imagery in dreams.

It would seem then that we must distinguish between the *ability* to image and the *use made* of imagery by those who have the power. Imagery makes memory almost as vivid as experience and undoubtedly gives fullness and emotional depth to life. But although the power is neglected through ignorance in many cases, it is consciously repressed by those who find that it hinders concise, clear, untrammelled thought. It may be well, therefore, to consider the nature of abstract thought and whether there can be any reconciliation between it and imagery.

To do this we must go back to the beginning of things and recognise the importance of those instincts which have been termed innate. When the new-born child turns to his mother for the first time it is because she has a meaning for him before certain sensations have become associated with her. Later on, sights, sounds, and smells will be connected with definite things, *i.e.* they will have meaning. But it is meaning which came first and which is always pre-eminently important. It has been maintained that an object *is* its meaning, and when we consider as an instance that we seldom think of a bag except as a receptacle for putting things in, it will be seen to what extent this statement is true.

Abstract thought is concerned with the meaning of things apart from everything else. There is no place for the image of the thing thought about, consciousness of the word which represents it is again only a hindrance. And the more condensed and special the conception of

the thing, the more easily and quickly can it be moved about and dealt with in thought.

Concentration, then, is supremely characteristic of abstract thought, and to attain a high level everything must be banished from consciousness except meaning, which isolated and detached receives the full focus of intellectual light.

Is it shown, therefore, that we receive an inheritance at birth which it is desirable to encourage or repress according to the type of mind that each individual seems likely to develop, or the form of occupation which it is likely he will make his own? It is argued by some writers that more attention should be paid to imagery in schools, since it develops a keener appreciation of the human side of life, while others maintain equally strongly that a harder, more practical, more intellectual type of mind would be produced if there was less stress laid on the emotional strain to which they attribute the danger of getting out of touch with the real world and reality. Most people would agree, perhaps, that on the one hand it is detrimental to lose a power which gives such fullness to experience and such richness to memory, but that in so far as imagery is not universally useful, it should be kept under control.

But is it necessary that the paths should so definitely diverge in this way? If imagery is a power presumably possessed by all during childhood, should not the question be how to *develop* it rather than whether it is to be encouraged or repressed? For the majority of people imagery as the background of thought begins to fade about the age of fourteen. It is by then replaced by language which has been learnt as an artificial code, and images in the future flit about in consciousness for no definite purpose. While, therefore, certain people "carry over" their imagery into maturity, excelling as imaginative thinkers, and others, discarding it, become prominent in other fields of thought, there is a vast number of "ordinary" people who think in no definite

way at all—whose imagination is stunted by the tyranny of words which have no special meaning for them, and whose clarity of thought is blurred by vague personal images. Since everybody has this power to begin with, and everybody tends to exchange it for words and imageless thought (however widely they may differ as to the *extent* to which they do so), cannot we suppose that imagery holds in itself the elements of abstract thought? With imagery at one end of the scale and abstract thought at the other, would it not be possible to make such use of imagery, while its influence is so little disputed, as to develop those qualities which make abstract thought valuable without destroying a power which gives us so much?

We would suggest, then, that there are three main stages in mental development—*i.e.* (1) Imagery, (2) Language, (3) Abstract thought.

In a child's mind is a mass of vague ideas, which for the most part have their home in unconscious thought. Language in its primitive form depended on gestures, which enabled communication between scattered people and led to satisfaction of simple needs. Language began then with kinaesthetic imagery as a means of co-operation and for some time it is used only as that by a child. A ready-made code exists which he learns by degrees and notably at first uses to achieve that which he cannot attain by his own efforts. It is the top level which becomes articulate through language, but there are general ideas which fill a lower level of consciousness without the aid of words at all.

Much investigation has been made in the field of the unconscious, and we cannot attempt to discuss the question here. But it is pertinent to consider the amount of impressions that a child of six years old has already received in comparison with his knowledge of language. Psychologists are inclined to affirm that under no circumstances can anything come into the mind by chance, but that it is there by reason of something which was there before;

that consciousness is only the surface of the sea and that often what is in our minds is the apex of a whole series of memories. Registration, retention, and recall are the three stages recognisable in memory, and the first begins to play its part directly the child takes notice of the world into which he is born. If in the adult mind there is an ante-room of consciousness, where thoughts wait to be drawn up when occasion demands, there are deeper levels where impressions registered many years ago exercise silent influences without necessarily ever coming to the surface at all. And we may believe that many of the inhabitants of this world took up their abode during these early years when the mind was most plastic to receive impressions and there was least ability to bring them into the light of day.

There are then two stages at which words have little or no place. The lowest is due to the fact that meaning has not been made articulate by words, and the highest to the independence of meaning and its ability to stand apart from words.

The relationship between the two stages is the selective nature of both; for if the abstract thinker discards everything extraneous to pure thought, it is just as true that when we image we recall only those particular aspects that bear upon our immediate interest. And the bridge by which the transition is made from the wordless image to the wordless thought is language!

Words must first be made the servants of images and the mastery will not be complete until subconscious thought becomes articulate. The word will then *hold in itself* the experience and be pregnant with the meaning which it, instead of the image, now encases.

Concentration can then be shifted from the image to the word, until in a similar way the word yields up its meaning and slips like a dead chrysalis away.

Concentration first on the meaning of the image gives significance to words, and meaning rises triumphant when words become its servant and leave it abstract.

It is not a question, then, of banishing imagery as an alternative to allowing it to overload our thought. It will depend entirely on the meaning as to which determines our concentration. We should be able to "control imagery" by training the mind in such a way that images do not attempt to obtrude themselves unless the meaning and the image are one. If the essential interest is intellectual the meaning will be detached; but if it is aesthetic one cannot help feeling that those abstract thinkers who, in their desire for exactitude, have neglected the power to come into touch with every side of life, have limited their range of meaning and thinned its quality.

CHAPTER IV

IMAGERY

(*b*) Its Use in Composition

In the last chapter an attempt was made to trace three main stages in mental development. And it is perhaps clear that although images and words are vehicles of meaning they are only that, and only as they serve meaning are they of practical use at all.

We propose here to discuss the means by which the composition lesson may be made an aesthetic and mental training in the emancipation of meaning in all its fullness, there being on the one hand no blurring of the outline, and on the other no desiccation of its emotional value. The question is whether we can through composition develop the two powers which give us our knowledge of the world—intuition and intellect. Is it possible that a training in ordered self-expression will result in a revealing of children's innate sense of reality and a definition of what they want to say? So that the one may develop into "instinct turned self-conscious" and the other foster a spirit of inquiry and a desire to know.

The attempt to attain these two powers must take into consideration two types of thought by which to develop them. The reality of the things which make up life can only be expressed if artistic means are employed, for "art deals with things as we experience them." On the other hand, "it is the aim of science to discover the

systematic character of things," to find their place in the world and their value with regard to other things.

It seems, therefore, that both an artistic and a scientific type of thought is necessary if true knowledge is to be gained. And intuition and intellect have but that end in view.

We said in the last chapter that meaning was, in the early period of mental development, stored mainly in images. It follows, then, that the first stage in composition will be an artistic expression. The child will be asked to find words to fit his own images, and we may hear first hand exactly how things appear to him and what impressions have been already registered. Language, which began as kinaesthetic imagery developing sound, is sensitive to receive meaning and convey it, and proof can most easily be given as to whether words have been found for the translation if the image described orally is sketched in coloured chalks by the listeners.

The first object is to get the freshness of experience expressed in language which is understandable by listeners who are all at the same stage of development. And at the very beginning it is found that the success of this depends not only upon *words* but upon *order*.

We have said that in imagery, as in abstract thought, there is selection. At this first stage this is an unconscious selection, and is comparable to the primary form of attention which depends upon utility and intensive stimuli. A boy and girl both remembering the same garden path may quite possibly have different images in their minds. For the boy the smooth whiteness may be selected from the general surroundings, while the girl may have retained a tree in the forefront of her mind according as the one used the path for spinning his top and the other found the shady corner a favourite spot for her dolls' perambulator. Two people imaging the same road may picture it as long and dusty or straight and smooth, according as they experienced it on foot or in a car. In each case those aspects which are outside the interest are pushed

into the background just as the deer will isolate from myriad forest scents the smell of an enemy's approach.

Images are often reproductions not only of one but of several experiences, so that chief attributes are registered and revived. Thus it is perhaps rather striking to notice,[1] the immensity of the sea as viewed by the small child who stands minute on the sands which surround her. It is called a "Seaside Scene" and was described by a child of 10 years old.

I was standing in the middle of a big sandy beach. There was a few pebbles here and there. The waves were coming in and they were a light blue colour and they had white horses on them. The sky was blue and it had a black cloud in it and the sun was in the sky.

No central object stands out here except the small child herself. The chief attributes of the seaside are depicted, and a later consideration of the image would most probably more consciously recognise that the central meaning was the largeness of the experience, the importance of the smallest wave which maturity can never again see so big as to blot out the horizon!

The image becomes clearer and gains in completeness when a beginning has been made to select consciously. This is the germ of thought, as distinct from "ruminating," for the selection made by the highest type of mind is conscious and constructive instead of voluntary and purposeless. There is always a meaning in an image, always a reason for its being in the mind, and the child can always find it if he is asked what it was that made him think of or remember it.

Very often it is some person or object which claims the attention. But this is not always so. Even with young children it is found that feeling plays an important part in memory, and is registered as definitely as concrete things. So that sometimes it is the atmosphere which has predominated the experience and sometimes a particular

[1] See illustration.

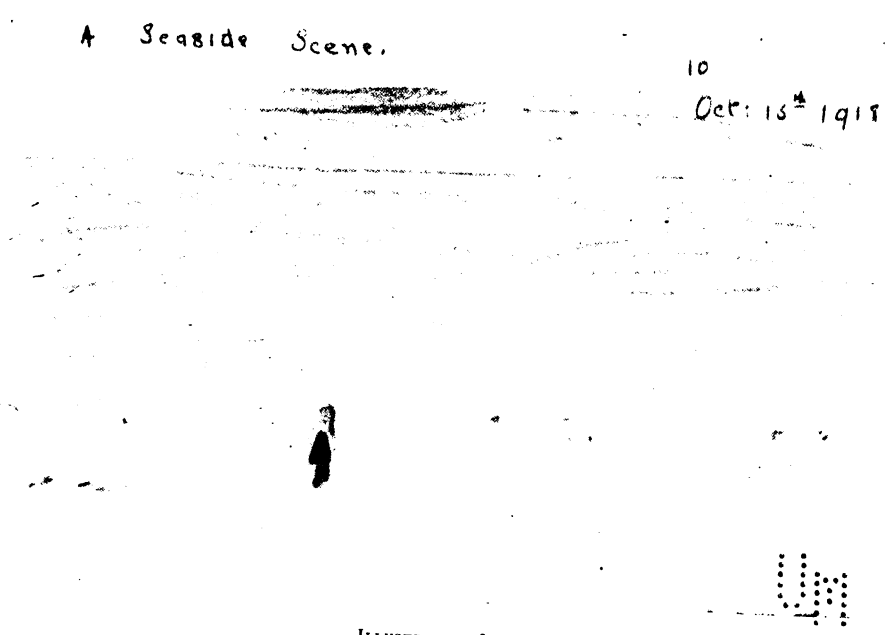

ILLUSTRATION I.

See page 26.

object which has given interest to the situation. But at this stage imagery is the storehouse of the experience of describer and listeners alike, so that however abstract the central meaning, a right choice of words will produce similar images.

From the first, then, the training is twofold in character. The child's own images are translated into language, the manufactured picture being the test of his success, since (1) the image has meaning which must be recognised clearly before he can make it clear to others. (2) If the picture satisfactorily reflects his image it proves that he has found language in which to convey it.

Aesthetic training is given from the first in the choice of words which transmit not only the items in the visual image but also the spirit which is its meaning. And focus on the central point which even the simplest image contains, is a concentration of attention which is the primary element of abstract thought.

This attention is most generally concerned with images at first, but as words become significant things in themselves, it is found even at an early stage that concentration is concerning itself with meaning, which now and again detaches itself from images. This is made most evident in the discussion and criticism which follow oral descriptions, and the interest in the methods by which the meaning is expressed may perhaps be exemplified by the illustration of the wood in spring.

The composition was given by a GIRL AGED 10.

It's a wood its like spring the buds are just opening the birds are twittering and the buttercups are so pretty on the green grass that it looks like a carpet. And in the distance is a river—not a river a stream. A lark is flying up in the sky and the sun is shining so bright in the blue sky. There's hardly a cloud to be seen anywhere.

One of the reasons she gave for choosing a picture was that there were "the flowers and the green carpet and the blue sky and only one bird." Some of

the drawings it seemed had contained several birds, and criticism was given by one member of the class who wanted to know why they had been told that the birds were twittering if only one bird was to be drawn.

This was answered by another child, who said she thought that the reason was to show how nice the scene was, "The birds twittering seemed to make the scene prettier," she said, while another commented that "she spoke nice and clearly and made us feel we were in the wood."

We have now got to a third stage in composition. At first there is self-expression of the chief attributes holding the meaning which itself is not yet definitely recognised. There is a sense of reality, however, which touches a sympathetic chord in the listeners who catch the atmosphere. And "it is the function of art not merely to state a fact but to communicate an emotion." [1]

The "fact," however, needs more statement, and progress is made when the central point is clearly seen and the atmosphere recognised in its function of producing the effect of spring.

It is this study and use of method by which to show up the central point which constitutes the third stage and involves a close concentration on the meaning of the words chosen.

The three main ways in which to do this are very soon found when it comes to describing images for others to draw. These may be stated as being: (1) Position, (2) Similarity, (3) Contrast.

It will be easily seen that in a picture the central object must not be tucked away in a corner of the page, but situated in such a place as will most easily catch the eye. If feeling or action is the predominating interest it must again be put well in the forefront of attention.

It can also be made conspicuous by making "everything else in the picture go towards it," as one child said. Thus by the harmony of every part can focus be

[1] *Revolution in Art.* Frank Rutter.

ILLUSTRATION II.

See page 29.

drawn upon the real interest which underlies the experience. The twittering of the birds, the brightness of the buttercups, and the song of the lark as it pierced the blue, all contributed to the freshness and clearness which typify spring, and there is no note to jar the harmony of the whole. Focus can also be concentrated by similarity of line, such as the searchlights which flash from all around, having but one object which is the central point.

BOY, AGE 11.

A ZEPPELIN RAID.

In a clear dark night in the sky there was a grey Zeppelin and one of the cars was severely injured. Below was a great city which wasn't aware of the monster above it and all the lights were blazing. One after another the bombs dropped. One hit a house which set it on fire and showed the Zeppelin over a great city. The Zeppelin was covered with searchlights and surrounded by aeroplanes. One had been hit and it was falling to the ground tail first. A little above the Zeppelin was another aeroplane which was just about to drop a bomb. There were no stars and no moon so it was easy for the Zeppelin. It had a grey band round it and the keel had been split in half at the bottom.

Even more clearly is it seen that contrast is another means by which the central point is isolated in interest. The church steeple seems to touch the sky when towering above the cottages clustered round it, and the Zeppelin grows in size and terror when outlined against the dark sky.

Position, similarity of line, and contrast in colour all[1] combine to show up the central point in the description just given and are recognised in the criticism of the class.

1. "He didn't say how many aeroplanes. He said 'some' and 'few.'"

2. "He didn't say what the Zeppelin was like or the aeroplanes were like."

[1] See illustration.

3. "There were two pictures:
(1) The Zeppelin passing over the town,
(2) *then* it began to drop bombs."

4. "He said the town was not aware of the Zeppelin, and then that the searchlights were on it."

5. "It was a very nice picture. There was plenty of colour and the positions were good—the searchlights playing on it and the aeroplanes round."

6. "He didn't say where the searchlights were coming from."

7. "He brought his central point out well and grouped things round it."

The process of training from the first is twofold with, however, only one end in view. The image is not truly expressed unless aesthetic value has been transmitted to the hearers. As a child once criticised: "If she makes us feel what she feels, we shall see what she sees." At the same time the whole picture has a reason for being there, whether it is a memory-image or an image of the imagination, and every part of the picture only exists in so far as it is a part of that meaning. The concentration on the central point and the closest possible association between the image and the word are essentials of imageless thought, and a training in both is given from the first by thus making use of imagery.

The first stage should be more on artistic than scientific lines, simply because the child faces the wonder of Nature before he penetrates her mysteries. We said just now that ideas are transmitted by sympathy. But that does not mean that there is necessarily agreement. Here comes in the scientific attitude and criticism is cultivated from the beginning. During the first stage, however, it is concerned with the success of the representation and the manner in which the picture has been made clear. The matter is for the most part taken on trust as the narrator's personal experience, upon which he alone can bring first-hand knowledge to bear. The object is a true and vivid expression and the criticism is more directed to whether the expression has been a true

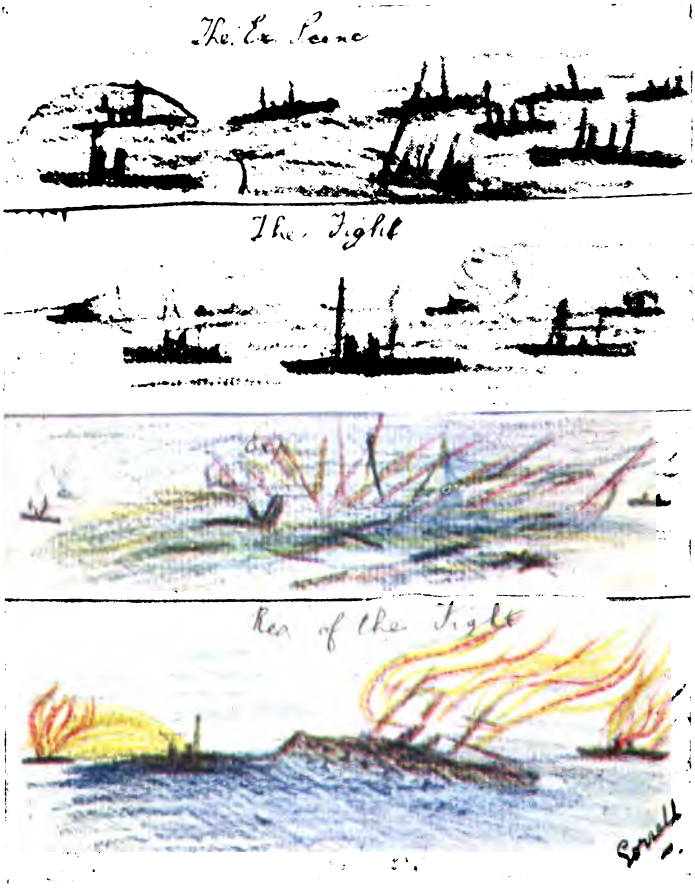

ILLUSTRATION III.

See page 31.

one than to whether the thing expressed is scientifically correct. Hints of interest in the latter, however, show themselves in such criticism as: "Do you often see so and so," etc., and as time goes on there is a tendency to discuss the idea itself behind the picture, apart from the manner in which it has been transmitted. So that gradually the order becomes inverse, *i.e.* the interest in the expression is secondary to the interest in the fact, and the attention is directed not so much to *how* he says it, as to *what* he says.

It will be agreed, however, that this is a sign that the meaning has become elucidated from pure images, and that discussion of meaning follows a capability of expressing it in language.

It is the ability to focus on the meaning and handle it according to the effect that is wanted that gives definiteness of statement and the expression of a point of view. And practical results are most easily attained by the use of imagery. The illustration is sketched from a simple narrative. The central point in each picture is quite definite and easily seen. The events follow one another in order and the interest is shown up by the grouping of items which tell their own story. Each picture is simply a statement of fact with no comments made.

The composition was given by a Boy, AGE 11.

4 Pictures—

1. Exciting Scene.
2. The Fight.
3. Explosion.
4. Result of fight.

In front of me on a deep blue sea I see a squadron of battle cruisers which are five in number. On board the ships are little blue dots which are really blue jackets. In front of these five ships are another set of four ships which are German battle ships. The sky is a light grey almost white and the sun is just rising over the horizon casting gorgeous rays upon the sea. In a few minutes there is a hustle and a bustle. Guns on the British and German sides are both firing. The sun cannot be seen and the sky is a pale blue. The sea instead of being deep

blue is a greenish blue. Presently there is a huge explosion. One of the British is the cause of this and there is nothing to be seen but blue sea, bits of planks, parts of funnel and other parts. These are flying about in the midst of black smoke. There are also red sparks flying about. By this time the smoke has cleared away and there remains a pale yellow sun in the midst of the Heavens. Two German ships are on fire . . . the flames appear to reach the sky. The sea is a greenish blue. The other one is far away on the horizon. On the sides of the falling ships are little dots. Some are falling into the sea. But the five British ships are nowhere to be seen.

The description given on page 33 differs in character from this in that the interest is not one of action or in development of a situation. The child's pleasure was concerned almost entirely with the "golden pathway." Going round the class she was looking for it more than for anything else. The rest of the picture was more or less vague except in its function of showing up that line of light. The second picture simply negates the interest of the first. It does not express a fresh interest or a continuance of the first one. The point is that now "there isn't any golden pathway." The second picture tends to intensify the first since it shows that without the sun "the sea is quite dark." [1]

At this stage, then, training is given in getting a focus of importance, seen not as an isolated fact, but in its relation to the circumstances that surround it. The situation is seen as a unity and if at present it is seen as an artistic unity, the principles learnt during this early stage will be more than ever valuable when it comes to scientific treatment of a subject. The habit of fixing on the central significance of a fact or situation is often not attained until maturity, when it could quite well be mastered in the early teens. And if we take this example of "the golden path" and find a parallel in imageless thought it will be seen that just as the brightness of the first picture is heightened by the darkened aspect on the

[1] See illustration.

ILLUSTRATION IV.

See pages 32-33.

withdrawal of its source, so later on, without any imagery in his mind, the speaker might intensify the usefulness or charm of a fact or situation by the same method of showing the effect of its absence.

GIRL, AGE 11.

2 Pictures—

1. The Golden Sun. 2. The Cloud.

There is the brownish yellow sand with the bluish green sea, and a golden pathway that leads up to the golden sun. There are pink and blue and yellow clouds round the sun. Suddenly a cloud goes over the sun. There isn't any golden pathway and the sea is quite dark.

Through imagery then the child can be trained to find the central point which is the meaning of what is registered in his mind, and how best to express that meaning in a way most intelligible to other people.

And although his primary object may have been the production of a coloured picture, he has learnt rules and habits of mind which will continue to develop after visualisation ceases to be the basis of thought.

When he has learnt to use these methods himself he will appreciate the mastery with which they are handled in such lines as:

"She dwelt among the untrodden ways
Beside the springs of Dove,
A maid whom there were none to praise
And very few to love.

A violet by a mossy stone
Half hidden from the eye,
Fair as a star when only one
Is shining in the sky."

in which Wordsworth brings into high relief the sense of remoteness of Lucy by comparing her with things in a similar situation.

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And Coleridge's:

> "Water, water everywhere,
> And all the boards did shrink;
> Water, water everywhere,
> Nor any drop to drink."

in which the feeling of thirst is intensified by the contrast presented by parched throats in the presence of useless water, while the central interest of the "Sweep" himself is clearly brought out in Mr. de la Mare's little poem:

> "Black as a chimney is his face
> And ivory white his teeth,
> And in his brass-bound cart he rides,
> The Chestnut blooms beneath.
>
> 'Sooeep, sooeep'! he cries, and brightly peers
> This way and that, to see
> With his two light-blue shining eyes
> What custom there may be
>
> And once inside the house, he'll squat,
> And drive his rods on high,
> Till twirls his sudden sooty brush
> Against the morning sky.
>
> Then 'mid his bulging bags of soot
> With half the world asleep,
> His small cart wheels him off again
> Still hoarsely bawling, 'Sooeep'!"

The same methods which produced a clear picture will be found equally useful in achieving and expressing clear thought. The central point which was given a prominent position in the visual image will always be in the forefront of the mind when thinking out abstract problems. It must never be tucked away in the corner of consciousness or over-wrought with disorderly accompaniments. And the closer the attention paid to the

means by which the point is elucidated the clearer and more definite will the meaning become.

Remembering that the elucidation has been achieved through language it will be seen that words themselves are being infused with the significance which resided in the images, are possessing enough fire to draw up into themselves the essence which gave them reality. Let imagery fade if it will, there is no necessity to force its retention so long as habits of mind have been formed which give exactness of meaning just because it is *complete*. And this is only attained if words have colour and personality and the stamp of first-hand experience in their use.

To have the capability of lighting upon the central point with unerring precision, and the power of holding it in the mind while concomitant facts are grouped round it to the best advantage, give decision and clarity to thought and show an artistic conception of the whole.

If images come they will be expressed with sufficient fullness to fulfil their function of strengthening the sense or the argument. The pictures will come in proportion as they are connected with the main interest—in so far as they give vividness to explanation. They need not be described for their own sake, they may be suggested rather, making flashes of colour to bring out high lights or give depth of tone.

In the whole course of composition teaching imagery can be used as an accomplice. There is no particular virtue in imagery in that it is not intended to be an end in itself. But it is a fundamental basis of our thinking and lies at the root of all meaning in words. Composition should train a boy to know his own ideas, arrange them and express them. And the success with which they are expressed is the achievement of the command over language and the knowledge of the meaning of words. The mastered art of fitting the exact word to the thought, possessed in a high degree by the few gifted, and in a mediocre by the cultured adult, should be made the

possession of all, and can only be attained by the ordinary boy as a result of training which follows the course of mental development.

We do not demand that every one should speak the same language any more than every one should think the same thoughts. But each one should be able to give words to his own ideas and to use just those words which truly express himself.

What truer heritage can a child demand than his own native tongue? By using imagery as a touchstone of words he comes to realise his own thoughts and enters into possession of his own language.

CHAPTER V

PROCEDURE

THE first object of the composition lesson is self-expression. Therefore the first thing to do is to turn the child's eyes towards his material. The method should be understood by the child from the beginning, and if possible suggested by him.

Children are sometimes amused when they are asked to make their minds a blank—perhaps because they know the difficulty of doing so. Into this atmosphere of expectancy the teacher drops a word, *e.g.* "dog," and asks them to put their hands up if anything comes into their minds. First one child and then another is asked to tell what has happened. The typical answer is, "*I see a dog.*" But what is it like? Some become slightly irritated and say, "It's just a *dog*," adding somewhat inconsistently, "a brown dog." What is it doing? Where is it? All these things are dragged out with varying degrees of difficulty. Even the fifth or sixth child seldom gives in detail the image that has come. If the chief characteristics of each are put on the board, it will be seen, however, that there have been hardly two dogs alike, and none which agree in every particular. "My dog is black, it is in the middle of the road." "My dog is in front of the fire at home. He is white, with a bushy tail," etc.

It is therefore made clear in the first ten minutes that every one in the class had a different picture in

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then be invited, so that a weakness is not neglected or a good point overlooked, as the case may be.

For criticism is constructive as well as destructive, and is of no real value if it gives no help. Petty or superficial criticism should be as definitely discouraged as just criticism acknowledged. At the beginning the children will perhaps know what is wrong in the description without knowing how to put it right. The teacher will first lead the criticism even if later he only has to supplement it. For it is easy for children to get into the way of descrying as an offence of the first water anything which hinders or makes difficult that with which they are concerned. And if it is an advantage for them to find that criticism is not synonymous with reproof, it is an equally valuable lesson to learn that their criticism is often faulty through lack of understanding. The criticism reveals the stage which the children have reached and suggests the lines on which the lessons follow one another. It will be understood that the visualisation method depends upon mental development and must follow the course directed by it. So long, and in those cases, where meaning is still encased in images, they are the material with which expression concerns itself. Accuracy of statement and truth of meaning are the objects in view, and remarks made by children themselves are often the surest guides as to the means by which to attain them. There are two criticisms given in Chapter X. which seem to indicate that meaning is getting too clearly elucidated for a rough sketch adequately to represent it. "She expects too much from us with chalks. With thick chalks we can't make the picture like Nature." That is perfectly true. The sketches in the first place are to test whether the principal items of the image have been stated, and whether the meaning has been expressed in the general composition of the parts which contain it. The description has been the work of art and the sketch the index. When, however, the meaning becomes elucidated from images it needs a corresponding artistic effort to get a true representation

in other terms. A keener perception and finer distinctions help to compose ideas which cannot be easily reflected in a rough sketch. The teacher will deal with the method according to his own judgment and pass on to the next stage when he feels that sketches have played their part and are no longer a satisfactory test for ideas. Children should, however, have learnt to handle the main rules of composition before discarding the pictorial test. Balance, atmosphere, and vocabulary can all be reflected in a sketch, and the central point can never be too clearly emphasised before the children pass on to the study of more elaborate arrangement and management. The criticism given by the narrator on page 85 also seems to suggest that imagery is ceasing to be the important factor it was. But it will be noticed, perhaps, that although the describer did not seem to want to give the colour, she complains of the lack of it in the pictures drawn. And some of the words most approved by the class are those which provoke vivid imagery. So that the teacher will use his own discretion as to the strictness with which visualisation is adhered to, emphasising its importance, and allowing it to slip away in proportion to its relationship with meaning and the aid it offers to elucidate it.

The period of time spent over each step again depends upon the development of the children in each class. The stages sketched in the next chapters exemplify the order in which understanding grows. If the course is begun with children of eight or nine more time will be spent over learning the first rules; if with a higher form or with children who are intelligent and already possessed of a vocabulary, the first stages are quickly run through. Emphasis will be laid on those points that need special development and the method adapted to meet the requirements of those with whom it is used.

The study of literature cannot well be kept distinct from the composition lesson. The sound of words will be found to appeal strongly to children, and in their poetry and reading they will comment on special words

that catch their fancy. From the very beginning it will help to enlarge their vocabulary and provide examples of method. Indeed, it is hoped that children will be encouraged to find in literature aesthetic and intellectual interest, to recognise the universality of art and to appreciate a workmanship which they themselves are trying to learn. It is only urged that the easy path of imitation of *results* should not be substituted for the much more difficult road where lies the study of the methods which underlie them.

And that is why it is generally found desirable to spend a good deal of time on the oral work. There children are working with their own material. They learn just how difficult it is to handle ideas and facts, arrange them, and express them. They learn to face their own thoughts and clear their own minds, not to be afraid of words, but to choose those which suitably clothe their ideas. They learn to speak freely but not aimlessly.

By the time they come to the writing down of their ideas children should have the main rules of composition fixed in their minds. For they have now the handling of another art, and some of the most imaginative children have found it most difficult to give due attention to both at the same time. On the other hand, it may be considered convenient to give practice in written as well as oral composition from the earliest stage, and this has the advantage of enabling more children at a time to give their own descriptions.

It will be agreed, however, that such organisation of the method depends on the age and development and to some extent the social class of the children concerned. It has been generally found desirable to practise oral composition for the first term, written work beginning with the second. Progress is as a rule fairly rapid after it has been grasped that the central point may be an abstract idea, and that so long as it is clearly defined there may be as much freedom as is desired with regard to subject and manipulation.

By the end of the first year children who began the course at ten or eleven years old should be able to write simple compositions on any subject which has come within their understanding, and should know the rudiments of note-taking and precis-writing. By the age of thirteen or fourteen they should have been introduced to style and should show judgment in their handling of various subject-matter.

The method exemplified in the following chapters attempts to train children to know their own ideas and recognise when they are dealing with those of others; to face criticism with regard to the validity of their thoughts and the clarity of their statements; to criticise the expression of others with appreciation; to glimpse the spark of genius which no labour can give, and the wonder of craftsmanship which reveals it to the world.

CHAPTER VI

ORAL WORK

First Lessons

The first descriptions given by children can hardly be called compositions. When they are asked to give a picture they proceed as a rule to pour forth with much pleasure strings of jerky little images which have been stored away in their minds. It is perhaps surprising to find what masses of imagery the average child can call up at a moment's notice, and how much more familiar he seems with it than with language.

It is also noticeable that although the items in a picture often seem to lack any connection this is not generally the case with regard to movements. One action follows another in its right order. Each event is at this early stage, however, often isolated from its particular surroundings, and this leads to confusion in the minds of those who are trying to represent the whole description in one picture.

EXAMPLES

Girl, age 7½ years. *Form I., Girls' High School.*

A little girl was once in a field picking some tulips and a donkey was walking about and the little girl got on its back and she patted the donkey and she made the donkey take her home and she kept the donkey when she got home and she went in and told her mother that she'd got the donkey and her mother said it was very good of her.

GIRL, AGE 10. *Form II., Girls' High School.*

I saw some lovely purple heather right in the middle of a dark green hill and there were five beehives—they were painted green and all the bees were buzzing round (question, where?) in the middle of the heather. At the bottom of the hill there was a dark green field and there were some red poppies right in the middle. And the sun was shining very brightly and it was blue sky with white clouds here and there. The sun was very gold. And there was a lane at the bottom of the field and it had blackberry bushes on either side and the blackberries were black and the leaves were dark green. And at the right side of the lane there were three dogs fighting one was white another was brown and another black and brown. And on the left-hand side of the lane was a haycart coming along. The hay was brown the cart was red the horse was brown and the man was dressed in a blue coat and green trousers and he was smoking a pipe. The pipe was brown with a gold ring round it. The man was taking hold of the horse's armour and was leading it along. And at the right hand side of the field there was a white house with red curtains. It had two chimneys—black and both were smoking. And it had a garden with pansies—purple pansies in it—and a lawn. And there was a lady standing at the door, and she seemed to me a bright red spot. And when you stood on the top of a hill you could see in the distance some light blue sea with four ships sailing on it. They were on the right hand side. And right at the bottom of the lane at the right hand side there was another lane branching off which led down to the sea. And on either side were blackberries. The coast of the sea was very rocky. Both lanes were brown and in the lane that was branching down to the sea was a man with a bear. It was brown and black and it was dancing. And the man had it on a chain and there were a lot of children watching and they seemed to me all different colours of spots and at the top of the hill were cows all different colours. And at one side of the lane that was branching out to the sea was a school and it was red and it had white windows and there was an old lady poking her head out of the window. She had a pink dust cap and a black dress and she had a basket which she was handing out to a man below. He was dressed in black. And there was a boy coming down the lane on a cycle. He was dressed in black and he had a brown cap on. And behind him

was a preacher coming down the lane. And he was dressed in black with a tall hat and he had a brown walking stick. And on the sea beside the four sailing ships there was a gun ship and it was black and it had guns on the right hand side.

A remarkable feature of this performance was that not only did the describer appear thoroughly to enjoy wandering in this scene, which she said she *saw* as a complete picture, but the children in the class never gave up their efforts and cheerfully persevered to draw. The child's remarks when she went round and hastily collected two sketches hardly showed appreciation of their attempts. "They weren't so *very* good," she said, but the bell going prevented her being given the reason why.

BOY, AGE 11. *Form I.*, 1915, *Mixed County School.*

While we were on our holidays we visited a landslip. First of all we walked over a common. . . . Then we walked down some steps made by the slip . . . while nearing an inn we saw where it had recently slipped. Then we went to a tea tent and had some tea. Then we went on till we got to a small church . . . on one side we could see the sea and on the other the cliffs. There were some huts which were guarded by some soldiers.

Long before he had come to an end of this enthusiastic report, which could not all be taken down, the rest of the class had stopped drawing and were gazing at him in mixed amusement and indignation.

Their criticisms were full of disapproval.

1. "He didn't say what positions the things were, and he gave no colour."
2. "The pictures kept changing."
3. "I hardly heard."
4. "He said something and then went back."

GIRL, AGE 11. *Form I.*, 1915, *Mixed County School.*

One day we went to North Wales, we went to a place . . . past a lake past a lot of mountains. We saw a gentleman. Then after this we sat down by a lake and had our lunch. After this we

came to a mountain. On top of it was a cairn. After a time we went up it. From the top of the mountain we could see Snowdon behind a sunset. It was a very beautiful sight. Father and Mother went up it next day. Then we went somewhere else. We had lunch on top of a mountain. Going home in the train we passed the sea, the sands were all beautiful. After tea we went for a walk right till the sands ended. Thats the end of that day.

Criticisms given by the class:

1. "She kept on changing the scenes."
   (This criticism was given by the boy who had given the description of the landslip and other things.)
2. There were two distinct pictures that she described.
   (*a*) The mountains and lake and
   (*b*) Going home in the train.
3. "She gave no colour."
4. "She didn't describe *fully* enough."
5. "She didn't give the positions."
6. "What is a cairn?"

GIRL, AGE 11. *Form I.*, 1914, *Mixed County School.*

I was in a field. It wasn't a very big one and there was a man in the middle and he gathered a lot of flowers. He was with a little girl. They were like sweet peas they were very little and yellow. And as I was passing the little girl gave me one and I thought they looked rather pretty so I picked a bunch myself. There was a little path down from where I was down through the middle of the field.

She then chose two pictures, and showing them to the class, gave her reasons for doing so:

"This one is good because it has the man and the little girl on *this* side and I was *here*. This one is good but the roads are wrong."

Criticisms given by the class:

1. "She spoke very distinctly."
2. "She didn't say *where* she was standing."
3. "She mixed the objects up and gave no colour."

4. "She said 'down the middle of the field there was a man picking flowers' then they gave her flowers when we'd already drawn others."

5. "There were *three* pictures."

6. "She said more of what they did than of the view."

7. "First she said 'a field' then she said 'a small field.' She mixed up the position of the path."

8. "She told the colour of the flowers but that was all the colour she gave."

9. "A second picture was wanted."

GIRL, AGE 10. *Form II., Girls' High School.*

There was a green with a lane round it and there was a cricket match on it and there was a lot of people round watching and there was a cart going down the lane. And there are some houses round (waving a hand vaguely) round the green and a church. And there was some sign posts on the green—at the corner. I've got something but I don't know how to word it—(pause). There was some children playing in the lane (long pause)—I can't think how to word it. And there was two dogs having a quarrel. And at one corner of the green was a pond where the ducks came and had a drink—swim rather. And some cows eating the grass.

She was not very pleased with the pictures:

"They aren't *very* good. They've not got the things plain. They've muddled the houses up together and I couldn't tell where the church was in some. They got the green all right."

She chose one "because the houses are in the part in my mind."

Criticism of the class:

1. "She didn't tell us if the green was square or round." "And she didn't say what the colours were."

2. "She didn't tell us where the things were." (Example given was the church.)

3. "She didn't tell us where the cows were."

4. "She didn't tell us where the people were."

5. "She didn't tell us where the corner of the lake was."

6. "She simply said there was a cricket match."

Good points were asked for.

7. The lane round the green.
8. The green. } easiest to see.

The boy who criticised that "she said more of what they did than of the view," sums up the characteristic feature of these first descriptions. Children are naturally interested in movement, and they like to move about in the picture rather than stop to consider its static meaning. But although the describer is "inside" his image the listeners are *outside*, and demand, as he himself will in his turn, arrangement and more detailed information. There must be pauses to allow each step to be understood, and one point must be studied at a time if the whole is to be thoroughly grasped.

Background which plays its part in the describer's mental image must not be kept back from those who are trying to catch the meaning which is embedded in it, nor can it be taken for granted that the same colour is always connected with even familiar things.

Such descriptions as are quoted here make it easy to point out exactly how many pictures have been given in each case. And children should learn to describe one picture vividly and accurately before attempting many.

CHAPTER VII

ORAL WORK

Chief Attributes

It is very soon found then that changing scenes cannot be sketched in one picture. The children will be able to point out from practical experience that a new movement, the appearance of another person, or object, or a change of time, each demands that a fresh picture be drawn.

For the time being, therefore, they must discard movement except in tableau. But this is only until they have learnt to consider the significance of each part as it bears upon the whole. Movement is life and children's impulse to depict it is a wonderful feature of their expression. Rhythm, however, is only given when every point is alive to its significance; the setting, the time of day or year, minor events, all contribute to the meaning of the experience. These are connected in the mind, but at first their function is not consciously recognised. "Sometimes," said one child, "you don't see a complete picture—just a rock flashes up." But what is the significance of the rock? Where was it and what interest centres round it? The rest of the picture will come if concentration is focussed on the main point.

Children are confined to one picture, therefore, in order to learn the value of unobtrusive accompaniments. And vitality will be given to the static picture by the definition of the details which compose it. At this stage they often

describe scenes which typify the chief attributes of their experiences, without clearly recognising the particular meaning in each case. Thus for the most part their single pictures are concerned with fields, sands, streets, birds, and familiar people.

These are easily depicted in concrete form and criticism is particularly directed towards inaccuracies and omissions which make the drawing difficult. The confusion caused by such words as "lots" and "heaps," etc., and the need of a description of the *intent* of a word instead of merely its name being given, are all brought to the notice of the narrator. So that by degrees the image as a whole is made more vivid as a result of concentration on the items which make it up, and the meaning of the whole will next be recognised.

EXAMPLES

GIRL, AGE 9. *Form I., Girls' High School.*

Theres a large field with a man going through dressed in skins. And there was another man and this other man had a little brother. And he was lovely.

She was not very well satisfied with the results of her description.

Some of them *weren't* good. They didn't get the man *tall* enough. They just made the little boy black like the others and he was a nice reddy colour."

GIRL, AGE 10. *Form II., Girls' High School.*

I was on a green slope which was covered with purple and pink heather and a little way off was the sea and it was very blue and the waves were white like white horses. And the sky was bluer, there were hardly any clouds and it was a big yellow sun.

Criticism of sketches by describer:

"I think they were all very nice but the slope was too small. They all had very nice suns and skies and seas but the slope was too small."

She chose one because "it has a nice big slope and a good sun not too red."

Criticism given by the class:

1. "She never told us *how* to make the slope."
2. "She never told us what side the sea was."
3. "She never told us how much sea."
4. "She never told us if it was a big or little sky."

Good points asked for:

5. "It was very easy and simple."
6. "It was easy because there was such a lot the same."

GIRL, AGE 10. *Girls' High School.*

I was in a small green field and in the distance was a hedge and there was a big blue sky and there were a few white clouds in it and there was an aeroplane in it and it was very low down. There are a few cows in the field.

Her criticism of the drawings:

"Some were very nice but they weren't exactly what I saw. Some of the cows were too big."

She chose one because "the aeroplane is low down and the cows look frightened."

Criticism of class:

1. "She didn't *say* how big the cows were."
2. "She didn't say where the hedge was."
3. "She didn't say if the cows were frightened or not."

GIRL, AGE 10. *Girls' High School.*

Theres a wood with a lot of green trees in it. They're a fair distance apart. Theres a yellow sun and a blue sky. Theres a lot of brown leaves on the floor of the wood and theres a lot of green grass growing up the trees. Theres a little girl dressed in red all over red gaiters red shoes red coat and a red bonnet. She has light blue eyes rosy cheeks red lips and very dark hair. And the ribbon on her hair is a very light blue. Shes picking flowers (groans). Another little girl is beside her ("You are awful Vera I've got no room to put beside her"). The other little girl is dressed all in blue, etc. They're holding one another's hands.

GIRL, AGE 10. *Girls' High School.*

I was standing on top of a hill and the hill was covered with golden corn and it was shining with the sun. And the sun was shining brightly and the sky was very blue. There was a farm in the distance. The farm was a small farm. On the side of the hill was a hedge and a gate. The hedge was green.

She looked at the sketches: "All were fairly good," she said, "but not exactly as I saw it. The hill wasn't big enough."

GIRL, AGE 11 (Italian). *Girls' High School.*

I see the sea and theres a lot of people bathing. Some people have got blue costumes and red caps and others have got red costumes and brown caps. The seas awfully calm. There is a lot of children playing in the sands making castles. It is awful calm the day awful quiet and sunny but not too hot.

The drawings weren't very good, she said: "they haven't got a sky." This remark provoked a roar of indignation that "there was no sky given."

The criticism of the class:

1. "She never said there was a sky."

2. "She said there were a lot of people bathing and a lot of children playing on the sand but a lot may have been a thousand or it may have been twelve.

"She said the sea was calm after we'd put it rough and she never said if the sands were yellow or gold."

3. "What were the colours of the children's dresses?"

Inaccuracies of wording and vagueness of thought are brought out clearly in the two following descriptions:

GIRL, AGE 11. *Girls' High School.*

I saw the sea very rough and a pier at the side of it and ships at the top of the pier—in the sea. I saw the men fishing and the ships at the horizon and the sands and a lot of pebbles at the top and castles that the children had made and some children playing on the beach——and I think thats all.

"At the top" was especially vague and its meaning was discussed.

GIRL, AGE 11. *Girls' High School.*

I saw a big green. It was oblong and it had railings round. And in one part of the green was a hen place—sort of wire stuff round it—In one part of it was a place where they kept hens and turkeys and things—and it was fairly big. And at the other end of the field were a long cage of turkeys and things—some were white and different colours. And when you're looking at the paper right at the top is a road outside the railings and beyond that you can see the sea. At the left side of the road—well on the right side—well on the sands or somewhere like that is a big place where they keep a gun. At the bottom of the page was a big house—and it was white.

Her criticism of the drawings was that "none of them are exactly what I thought, and this one is not right but it is better than the others."

The child who gave the following description seemed to have groups or blocks in her mind rather than individual objects. But there was no attempt to use these to show up any one central point. Both in this and the next description it will be noticed what details of familiar things have been registered:

GIRL, AGE 11. *Girls' High School.*

I saw a narrow lane with blackberry bushes on each side and the blackberries were just green. It was very rough the road—all stones and little hollows which the cart wheels had made. At the top of the lane was a little white washed house with four little windows. And at the left of the house were a lot of men in trousers and things and they were cutting the corn in sheaves. And waiting outside the field was a big brown cart horse with a cart waiting to cart away the corn. It was a sort of browny red cart and there was a man standing by. From the sitting room window on the left side was the farmers wife. She was very fat and she had an apron on and her hair was done in a bob at the back and she was watching the men cutting the corn. Then in the yard that belonged to the farm-house was a big blue kennel that had a sheep dog in it, brown, a very

big one. The gate to the yard was painted brown. There were two little beds one on each side of the garden and there were geraniums growing in them and cornflowers and poppies.

She said that none of the drawings were *very* good.

"I think this is the best though its not very like it. I chose this one because its got the horse and cart in there and I can see the cornfield better than in the other ones. The rest are sort of all in one. You couldn't tell which was which."

Criticisms given by the class:

1. "She didn't tell us which side of the cornfield was the horse and cart."
2. "She said there were some beds and geraniums and didn't tell us what sort of beds."
3. "She said the horse and cart were waiting but had the corn been cut?"
4. "She didn't say the colour of the horse."
5. "She told us where the things were."
6. "She gave us colours."

GIRL, AGE 11. *Girls' High School.*

I saw a large garden at the back of a large red house with four windows at the back with yellow curtains. The sky was fairly blue but not very blue, it was not a very hot day just a nice cool day, the sun was just peeping from behind one of the clouds. And on the foot-path at the side of the garden was a little boy running along dragging a brown horse with black patches behind him. It was on a stand with four black wheels. And coming behind him was a little girl with a doll's pram, a blue one with a doll at each end of the carriage one dressed in pink and the other in blue.

Looking at the drawings she said: "I don't think there *is* a best. They're not good. They've not got half the things in. They've put no garden, just a foot-path."

Criticism given by the class:

1. "She didn't tell us the colour of the little boy's suit or the girl's. Was there a back door?"
2. "She didn't tell us if the children were at the side or the middle. Were there vegetables in the garden?"

GIRL, AGE 11. *Girls' High School.*

It's a country scene and its a cornfield and theres a pond in the right-hand corner and theres wild pink flowers round the pond. And you can see a wood in the distance.

She said that the sketches were very good on the whole. She chose one because "it has got the pond in the right corner and you can see the wood."

Criticism given by the class:

1. "She didn't say if there is a sky."
2. "The picture was a good one because it showed vividness. A cornfield is generally bright."
3. "She didn't say if the cornfield was yellow or not."
4. "Was it day or night."

CHAPTER VIII

ORAL WORK

The Central Point

The criticism of the class will soon make descriptions fairly accurate as to the items which make up the mental picture. And as the children are led to consider every part of their image they will recognise what it is which stands out most clearly in it. What makes them think of the picture and what do they most want to find when they look at the sketches made by the rest of the class?

Before giving a description then they must decide on their central point, make it the title of their picture and do their best to show it up for others to see.

EXAMPLES

Girl, age 11. *Mixed County School.*

Some Hills

Before me I see two dark green hills covered with heather —nearly covered with heather. A few dark bushes covered with white blossoms are among the heather. The sun is setting behind the hills up which are walking some men. On the right of the hill are three tall trees. On the left of the two hills I can see in the distance tiny white chalk mountains almost reaching to the clouds.

She criticised the pictures: "The hills weren't high enough and they hadn't all the things in."

Criticism given by the class:

1. "The trees, mountains and men were not fully described."
2. "You couldn't say tiny mountains almost reaching the sky!"
3. "First she said *covered*, then *nearly* covered."

GIRL, AGE 11. *Mixed County School.*

A SUMMER EVENING

It was one Summer evening about six o'clock and I was walking down a green lane and I saw a great big field. The sky was blue and on the left side was a big golden sun. The field was green and it had three or four trees. Down the centre of the field was a brown path. In the distance near to the sky was a green hedge. There were some yellow buttercups and white daisies in the field.

Criticism given by the class:

1. "I didn't know if the sun was setting."
2. "She said it well and clearly."
3. "It was easy to draw."

GIRL, AGE 8 (Spanish). *Girls' High School.*

THE SEA

There was a deep blue sea and there was some sand (groans) and the sand was brown. And there was a man dressed in black and he had a red face and blue eyes and brown boots and all the rest of him was black except that he had pink hands. And there was a little girl and she had a pink dress and her face was rosy and her eyes blue too and she was with the gentleman. And she had brown gaiters.

She chose one because "she put him just right with the blue eyes and the red face. And she put them just together. Thats how I wanted them to be."

Criticism given by the class:

1. "She told us the sea first and then the sand."
2. "I think it was a muddled up picture.
   (The man and the little girl ought to have been mentioned first she thought, and they all agreed.)
3. "She said the sand and then said brown."

It may be noticed that "the sea" was hardly the central point, except perhaps that the situation was connected with the "sea-side."

GIRL, AGE 9. *Girls' High School.*

THE HUT

Theres a black and white hut in the middle of a wood with a lot of trees with green and brown leaves on. And by one of the trees is a little girl and she's got a pink frock on with a green belt and she's got fair hair. And theres a bright yellow sun in the middle of a blue sky. And theres some grey patches in the sky.

She chose two drawings because (1) "I like this because she's put the little girl by the tree and a lot had put her by the hut and I said she was by the tree," and (2) "this ones got a nice blue sky with grey patches and its like my picture."

Criticism given by the class:

1. "She explained so carefully and went slowly."
2. "I thought it very nice if she'd spoken a bit louder. She said the colours of everything."
3. "She didn't look at mine and besides that she didn't say anything about the ground."

The describer then said with much dignity: "I saw Winifred's, but it wasn't what I saw."

GIRL, AGE 9. *Girls' High School.*

THE VALLEY

There was two mountains one at each side. And a little valley running through in between them. The water was blue. There was a little boat sailing.

GIRL, AGE 10. *Girls' High School.*

THE HOUSE

Theres a little red house (long pause) and there was a lady standing by it dressed in blue in the middle of a large green field.

She then chose a picture: "This is the best because the field is large. Only she's not done the lady in blue. And the house is in the middle of the field."

Criticism given by the class :

1. " She didn't say if the house had windows."

2. " It was rather nice because she said the colour of the house quite distinctly."

3. " I think it was nice because she said the red house and *then* she said the field."

4. " She never said the position of the house and then she said the picture she chose was nice *because* it is in the middle of the field."

GIRL, AGE 10. *Girls' High School.*

THE MEADOW

Theres a beautiful tree right in the middle of the road. Its just as an ordinary tree is. And theres a little boy and girl. The boy's dressed all in blue and he's got very fair hair. And the little girl has got a pink dress and black shoes and a pink hair ribbon and fair hair. And theres a small tree beside this big tree. And the path is brown. And theres a very pale blue sky and a very dark red sun.

She chose several drawings, and criticised them as follows :

1. " This is best because it shows my central point, the tree—its right in the middle."

2. " This is nice because there's a large tree and a small tree."

3. " This is good because the hair is the colour I pictured it."

She also chose three others because of " the nice sun—a big round sun."

Criticisms given by the class :

1. " Her central point was the meadow and she didn't put it in."

2. " She said her central point is the tree and she called it the meadow."

3. " I thought she made it very clear because she told us the colours. She shewed the pink up against the blue."

4. " She didn't tell us the colour of the road till the end."

5. " She didn't shew up her central point. She called it the meadow and then made it the tree."

6. " She said the tree was like all ordinary trees and didn't say what sort of a tree it was or what colour."

7. "It was very good altogether. She told us the colour except the tree. But she told us the colours *after* which spoilt it."

8. "She said she liked one of the pictures because of the light hair but she didn't say it was *yellow*."

The describer in self-defence said she called her picture a "meadow" because she thought a meadow was a thing with trees and shrubs.

The definition was discussed.

GIRL, AGE 9. *Girls' High School.*

THE SANDS

Theres a lot of sand brown sand and a blue sea a dark blue and a little girl on the sands and digging holes in the sand. And theres a light blue sky and a red sun.

Having chosen two drawings she said: "*This* is very good because she's made the little girl quite plain and made a nice dark sea. And *this* is very good because she's put the little girl digging *holes* and the others have put her making castles."

Any one who has known the peculiar delight of digging holes in moist sand will agree that the distinction is great.

GIRL, AGE 6. *Girls' High School.*

THE GARDEN

There was a little girl and she was running about on the grass in front of a house—and fair hair and a pink dress and pink bow and pink stockings—not stockings she had they were socks —and white shoes. And there was a dog running after her a white dog with brown spots on it. And there was a field the other side—over the wall. And two cows on the field white cows with brown spots on—and a brown horse and three other black ones and one of them was limping and the black horses had white on the bottom of their feet and buttercups and daisies and clovers in the fields—and a nice pale blue sky.

Although this child had the whole picture quite definitely in her mind it was clear that she had not shown up her central point. The scene, it turned out, was set in a farm.

GIRL, AGE 9. *Girls' High School.*

THE ROCKS

There were two black rocks on either side. And in the middle was a big dark blue sea and a little boat on it. And inside the boat there was a little girl dressed in blue. The sky was blue and a red sun.

Describer's criticism:

"I like Margaret's because she has put a light blue sea—she's put big rocks.

I chose *this* one because its more the picture I've got in my mind—the same colours."

Criticisms given by the class:

1. "She said she liked Margaret's because it had a pale blue sea and she said the sea was a very *dark* blue sea."
2. "She said the dark blue sea and then said the boat. She never told us the colour of the boat."
3. "She never said if the rocks were big or little—or in the distance."
4. "She said the boat after the sea."

GIRL, AGE 11. *Girls' High School.*

THE COOLNESS

I saw a stretch of golden sand and the quiet blue sea lapping up upon it. There were one or two fishing boats out and the sun was burning down upon the sea. On the sands there were some star fishes and crabs and shells. The sky was pale blue flicked with little white clouds tipped with pink.

Her criticism of the pictures:

"They haven't all put the little clouds in and the sand isn't bright enough."

Criticism given by the class:

1. "It was very easy to draw."
2. "She explained it very well, the sea lapping up against the sand."
3. "She didn't tell us the colour of the star fishes or the little boats."

4. "She said the sun long before she said the sky. I had to put my sky on top of my sun."

5. "She said about the sea and then went back to the sand."

6. "She said nice words like 'golden' and 'bright' and 'quiet' and 'lapping.'"

GIRL, AGE 11. *Girls' High School.*

THE RIVER

I saw a river running along and it looked like silver in the sun and there were reeds growing on each side of it. It was very very clear and you could see right to the bottom and there were pebbles at the bottom. And on the river there was a small brown yacht. It had a light brown sail and in it was a fisherman he was dressed in a brown suit. And on each side of the river there were tall green banks and you could just see yellow spots dotted about. They were buttercups but only looked like yellow spots. And in the distance there was a mill with the mill wheel going round. And it was white. And there was just one window and you couldn't see the door because this was the back of the mill.

One or two of the drawings were very good, she said, "But in some you can't see the mill properly but they've got the river nice. It looks nice and silvery in most of them."

Criticisms given by the class:

1. "She told us where things were—the mill and the reeds. She told us the colours nicely."

2. "She told us there was a river running along and it looked like silver and I liked the green banks and the yellow buttercups."

3. "She told us there was a windmill and never told us if it was on the green or where."

4. "She told us the windmill and then said white."

GIRL, AGE 10. *Girls' High School.*

THE VALLEY

There are two big steep hills on both sides of me and the hills are green and on the hills are a few flowers daisies and

buttercups. The buttercups are a very bright yellow. And between the two hills there was a little stream and there were a lot of pebbles at the bottom of it. And I could see a little girl on a very shaggy black pony riding down towards the stream. And there was a big blue sky and in it there was a golden sun and its rays were shining on the stream.

The class liked "The golden sun shining on the water" and the little girl on the shaggy black pony. "She said the hills were *steep*," approved one. And "I like the golden buttercups," said another. One child remarked, "the water made me feel thirsty."

It is perhaps curious to notice that the *cause* is given rather than the effect described. The sparkle of the water and the brightness of the buttercups would show the shining sun rather than its rays actually seen like this.

GIRL, AGE 10. *Girls' High School.*

SUMMER

Shining in a pale blue sky was a golden sun. There were no clouds in the sky. In some green meadows were a mass of brightly shining buttercups with some purple heather. The heather was all over the field.

The class liked it because:

1. "The sun shining on the buttercups."
2. "The golden sun showed up nicely in the blue sky."
3. "I liked the green and the heather, the buttercups and the green grass and the sun in the blue sky. But do you have *heather in a field*."

GIRL, AGE 10. *Girls' High School.*

THE LAKE AND THE SWANS

In the middle of a wood there was a lake. The water was a dirty colour. There was a swan on it. There were two swans on it I mean. Round the edge of the lake there was a bush. The bush was green with a few pink flowers growing on it. Underneath one of the trees just above the lake there was a mass of buttercups.

The class liked it because:

1. Of the swans.
2. All the bright colours, *e.g.* the mass of buttercups. "The pink flowers show up against the green."
3. "I like the white swans against the brown trees."
4. "It was easy to draw."
5. "It was easy to draw because the things were in masses."

CHAPTER IX

ORAL WORK

Method of showing the Central Point

When once the describer has realised that the picture has a definite meaning, the time has come to study the best means by which it can be made as evident to other people. In the first place, the criticisms of his descriptions and the sketches made by the class all help to show that the central point to be clearly seen must be given a central position in the picture. This is particularly clear in cases where an object or a person is the chief interest, and criticism has shown appreciation when by contrast in colour as well as by position the "Title" has been self-evident.

It will be noticed, however, that the central interest has not always been something concrete. The idea of "Coolness" or of "Summer" has in some cases given meaning to an image, and the methods by which central points, abstract in character, have been shown up, need definite discussion.

We might, for instance, take the description of "Coolness" as an example and find out the means by which the listeners were led to accept the idea as the central point. First of all, was it given a good position? It will be obvious that "Coolness" as an object cannot be drawn in the middle of the picture. But were the listeners kept in mind of it throughout the description?

If so, then a central position has been given to the central point and it should be seen prominently in the sketches which represent the image.

The next thing to discover is the method by which such a central point was kept in the forefront of attention. And here some of the criticisms given by the class supply the answer. "She explained it very well—the sea lapping up against the sand." Thus the feeling of coolness is conveyed in the sound of words which harmonise with the idea and spread its influence. So closely does the word cover the idea that it can bring it up against a striking contrast and only emphasise it the more—"quiet" and "lapping" on the one hand and "golden" and "bright" on the other. The coolness of the water is accentuated when brought into close relation with the heat which is under its sway.

Other examples can be found in which the central point is shown up by contrast in colour or size while focus is directed on it by the harmony of every item which closely concerns it. The picture of the swans, for instance, shows the central point in a good position, shown up by contrast in colour and focussed by the grouping of the bushes round the lake.

Such methods, which may have been used unconsciously during the period of concentrating on a central point, can now be made more definite and used more consciously.

EXAMPLES

Boy, age 11. *Form I.*, 1914, *Mixed County School.*

The House

I was walking up a road, and on each side were green hedges. And in front of me was a big white house with very red chimney pots and there were a lot of little red houses on the left hand side of the house. And on the right hand side of the house were brown woods.

I chose this one because they were both like each other (*i.e.* picture drawn and the picture in his mind.)

Criticism given by the class:

1. "I thought it quite clear till it came to the house."
2. "He didn't speak out."
3. "He spoke distinctly and had a central point."
4. "He had a central point — the white house with little houses round."
5. "He gave plenty of colour and grouped the objects round the house well."
6. "He never gave any sky."

Here it will be seen there is contrast in colour, size, and the road leads up to the house, which has a central position.

GIRL, AGE 9. *Girls' High School.*

THE RABBITS

There are three little grey rabbits in the middle of a green field and on the horizon is a little red brick cottage and its got a dark brown thatched roof. And its got ivy creeping up the wall. And theres a little boy running in the field. He's just come out of the gate of the house. And hes got a red hat, and green trousers and a yellow jersey. And he's carrying some sticks. And there's a blue sky with a bright red sun in it.

She chose three sketches because:

1. "She has put the ivy creeping and shes got the rabbits nice."
2. "Shes got the bright red cottage and the bright sun."
3. "Shes got the bright yellow jersey and the blue sky."

Criticisms given by the class:

1. "Her central point didn't show up very well. She should have called it 'the cottage' because the red showed up against the green."
2. "She said it too quick. I couldn't hear what she said."
3. "I liked the green ivy growing up the wall."
4. "I thought it very good because she showed up her central point rather well because she put the rabbits nearer than the house."
5. "She didn't show up her central point. She should have talked more about the rabbits."

The following example shows an attempt to show up the central point by grouping:

BOY, AGE 10, 1914. *Mixed County School.*

I was standing on a little green mound. Facing me was a little village. The red roofs of the houses looked very pretty. On the left was a clump of trees and on the right were a few cows and sheep. At the back of the village were grey hills and a few dark clouds.

GIRL, AGE 10. *Girls' High School.*

THE SHIP

Theres a little reddish brown ship on a very dark blue sea. And theres a very pale blue sky and a very small pale yellow sun.

Criticism made by the class:

1. "You couldn't very well put a pale sun. She didn't give us positions."
2. "She never said if it was a rowing boat, or a steam boat or what sort of a boat it was. She gave good positions. You'd have thought the sea was the central point."
3. "She didn't show up her central point."
4. "She did show up her central point. She gave it a good colour—it showed up against the blue."

GIRL, AGE 9. *Girls' High School.*

THE GOLDEN APPLE TREE

Theres a green garden with flowers and trees and in the centre is a tall tree taller than all the rest. On the tree are golden apples. Its evening and theres a red sun in the middle of a pale blue sky with bits of gold and red in it.

Criticism made by the class:

1. "She showed up the central point by colour and size. She made it much bigger than the rest."
2. "She gave it a good position—in the middle."
3. "She said one of the pictures gave the garden just as she wanted it but she never told us what she wanted."

GIRL, AGE 11. *Girls' High School.*

NIGHT

Theres a bright moon with silvery clouds round it and the other parts of the sky are very dark except that there are a few little stars. And underneath there is a big stretch of moorland looking very black against the dark sky. And there is just the outline of one house.

Criticism made by the class:

1. "I liked it because it was so dark."
2. "It was a *lonely* picture."
3. "I liked some of the words she used, *e.g.* 'silvery.'"
4. "She made you feel the picture."
5. "She made the bright moon stand out against the dark sky and the moor."

GIRL, AGE 10. *Girls' High School.*

A SUNSET

Its a field of ripe yellow corn with patches golden in the light of the setting sun. Theres a range of hills in the distance with the sun going down behind it. The sky is pale blue, and the sun is red. Near the sun are clouds pink and yellow—all colours of the rainbow. Theres one or two poppies in the cornfield. Theres a grass field next to the cornfield with some cows in it.

The class liked the description because:

1. "It was nicely arranged but she shouldn't have put in another field."
2. "It must have been nice to see the sun on the cornfield."
3. "I liked the golden cornfield and the poppies."

CHAPTER X

ORAL WORK

More than one Picture

Some of the principal rules of composition have now been glimpsed, and practice in their use can be given by description of more than one picture. Having got into the habit of fixing their attention on some definite point of interest, children will now be led to recognise the importance of each stage in a series of situations. And since it has been demonstrated that the central point of a single picture gains significance from the details connected with it, they will be prepared to find that stages of movement likewise are not isolated but that one bears upon another.

With the study of the subject will come the consideration of the relation of each stage to the whole, which brings us back again to unity of interest. At present it is enough to direct attention to the significance of parts which have their own particular importance because of their connection with one another.

In descriptions of more than one picture children are dealing with movement of action and change of conditions; so that it may be noticed that there are two main types of composition expressed. The one is concerned with a series of events which follow one another in logical order, while the other expresses appreciation of certain situations. When it is remembered that the character

of the central point in single pictures varied in character from concrete to abstract, it will be understood that with movement one is likely to become narrative in expression while the other tends to be reflective.

The question of style will, however, be approached later, and it would be a pity to risk making self-conscious something which as yet only hints at development.

What is important at this stage is to get children to find a definite distinction between connected items, and to see the value of each. As they learn to express their meaning they will develop gradually a style which truly reflects it.

Under what conditions is it necessary to have a fresh picture? If children are asked this question they will sum up changes of time, place, and movement. They can then be invited to give descriptions in which such changes take place. The narrator must decide on the central point of each picture, and tell the class how many there are going to be and the heading of each. Using the same methods of similarity, contrast, and position, the central point of each must be made vivid and the transition from picture to picture as clear as possible. The listeners will divide their paper into as many divisions as there are pictures, and sketch them in as the change from one to another is made evident.

EXAMPLES

TYPES OF HEADINGS.

2 Pictures. (1) A new Church.
(2) Some time afterwards.

3 Pictures. (1) Morning.
(2) Afternoon.
(3) Night.

2 Pictures. (1) The Street.
(2) The Fire.

2 Pictures. (1) The Red Sea.
(2) The Mediterranean.

2 Pictures. (1) The Hills.
(2) The Ruined House.

5 Pictures. (1) By the Camp Fire.
(2) The Forest.
(3) The Rescue.
(4) Discovery.
(5) Flight.

GIRL, AGE 10, 1914. *Mixed County School.*

2 Pictures. (1) The Sea.
(2) A Cat and Dog Fighting.

I am looking out of a large window on to a beautiful sea covered with white horses. On the left is a black island covered with trees with black trunks but beautiful green leaves on the top. In front is a stretch of beautiful yellow sand and nearer still is a grey wall. I turned round and saw a sad sight. On the grey front is a cat and dog fighting. The dog is covered with wounds but the cat has only some fur out. There is a beautiful blue sky spotted with white clouds.

Criticisms given by the class:

1. "She spoke too quickly."
2. "She didn't say any sky for the first picture."
3. "She did not give us the colour of the cat."
4. "What were 'white horses'?"
5. "The sea was mentioned first and then there was no room for the sand."
6. "She formed her objects well and gave colour."
7. "She put the colour in good phrases. She did not explain the second scenery well."

BOY, AGE 11. *Mixed County School.*

4 Pictures. (1) Out on the Plains.
(2) Indians appear.
(3) The Chase.
(4) The Indians retire.

A long sandy stretch of plain with a few small palm trees about and two mounted cowboys one running after the other. Out on the horizon in the distance is a huge grey rock standing out against the blue sky. All of a sudden the rider in the rear saw a savage tribe of Indians with tomahawks. You don't know

what tomahawks are they are (etc. . . .). Suddenly grasping the other rider by the waist the horse runs away over the plain and he is taken away on the other rider's horse. The rock is now looking much bigger. By it is a tiny blue, rushing stream rushing by. The Indians are not now far behind on their smart little ponies and shouting their terrific war whoops. The cowboys are now behind the rock and the horses are tied up. The Indians are now far away in the distance but on the ground are ever so many of them dead and wounded. The sky is now not blue but dark clouds are coming over it.

There was no time to criticise the description. It will be noticed that there was little colour given and that the narrator took it for granted that "cowboys" and "Indians" were too familiar to require description, although he was careful to do so in the case of the "tomahawk." He spoke fairly fluently, however, and a good deal of concentration is needed to keep the different pictures distinct in the longer description.

GIRL, AGE 12. *Mixed County School.*

2 Pictures. (1) A Country Scene.
(2) The Farm.

Stretching away in front of me is a winding narrow lane . . . light brown in colour. On either side of me are green hedges. On the left hand side is a large field full of corn. On the other side is another field with three little girls playing in it. They are dressed in blue. The sky is a nice dark blue and the sun is shining brightly. I turn round and I see a large farm house. Its roof is grey and the walls are white. At the door stands a farmer. Just near it is a large green field with a number of cows in it. Some are red and there is a black one. On the left hand side of the field are some pig sties full of pigs. There is another small field and in it are two black pigs. The sky is blue.

She looked at the drawings. "They're all good," she said. "Most of them are as I saw them."

Criticisms given by the class:

1. "She seemed to have a picture in her mind but couldn't explain it."

2. "She gave the colours after the object, *e.g.* house . . . grey."

3. "She didn't give enough colour, nor the positions of the fields."

4. "I think she spoke distinctly."

5. "I couldn't make out if she wanted us to draw *her* or not, and I couldn't make out the colour of the farmer."

6. "She didn't speak very distinctly."

7. "She spoke loudly but not distinctly. She hesitated before saying a thing: she half said it."

BOY, AGE 11. *Mixed County School.*

2 Pictures. (1) On the Way.
(2) The Wreck.

There was a wide expanse of light blue sea. The sky was blue with yellow tints. The sun was a bright red. On the left hand side of the sea there was a ship. The ship was black with white squares like, it had three masts. The sails were set out full. Suddenly the ship rocked up against a rock. Men were diving into the sea, some lowering boats, and three boys on a piece of wreckage were trying to get to land.

He chose one because "the ship is as I wanted it, black with white squares, and it has the yellow tints in the sky. The boat is going the right way."

Criticisms given by the class:

1. "He described it all right especially the first picture but he didn't say if the sea was blacker or the sky darker in the other. He didn't say in what direction the ship was going and I didn't understand about the white squares."

2. "He didn't speak out clearly."

3. "He said the ship 'rocked up against a rock.' He should have said it *crashed* up against a rock."

(Another suggestion, "the water beat the boat against a rock.")

4. "He explained himself well and it was quite easy to draw. He gave the colours right."

5. "He didn't say if the rock was visible or invisible."

GIRL, AGE 10. *Girls' High School.*

2 Pictures. (1) The Sea.
(2) The Mountains.

There was a very dark blue sea, very rough and there was a very cloudy sky—very black. And right out to sea there was a ship getting wrecked. And a life boat was going out. And there was a high mountain, it was dark green. And a lot of people were standing on the mountain. They were watching the life boat.

Her comments on the drawings:

"This one hasn't made it two pictures. She's put the mountains in the sea. And she shouldn't have left the sky white. And this one has put a blue sky and she's put red people. But they were better than the others. That ship looks as if its going down and the life boat is fairly good."

Criticisms given by the class:

1. "There was no distinction between the pictures. You could put them both in one picture."
2. "*We* didn't know what the colour of the people was."
3. "She spoke distinctly."

GIRL, AGE 10. *Girls' High School.*

2 Pictures. (1) The Mountains.
(2) The Lake.

There was a big mountain and it had a lot of heather on it and there was green grass mixed with the purple heather. And there were some people walking by the mountain. And the people walked on and they had a basket with them. And they came to a lake and it was a very big lake and it had water lilies on it and irises by the side of it. And the people sat down and spread a white cloth and they put on the cloth cups and saucers and plates and they put on the plates cakes and all nice things to eat.

She chose one of the drawings. "I like this one," she said, "because there is no blue in the lake." When she was asked if the lake ought not to be blue, she replied: "No; because it is clear."

Criticisms made by the class:

1. "I liked the irises growing by the lake."
2. "I liked the irises growing by the lake, but I put in pink heather before she told us it was purple."

3. " She didn't tell us the water was clear."
4. " I liked the water lilies."
5. " I liked the white table cloth and the things to eat."

GIRL, AGE 10. *Girls' High School.*

3 Pictures. (1) The Cloud.
(2) The Cricket Field.
(3) The Sunset.

There was a pale blue sky and a grey cloud tinted with rose-coloured tint. It was a very cool evening and the sun was setting. Down below the cloud it was gold and all round it was pink rose colour. And there was a crowd of people looking at it on a hill below. And then all of a sudden there was a shout and the people ran to where it came from and they saw a green cricket field with little white figures on it. And there were sheds all round and there were little people and they looked like all different coloured little specks and they had parasols up.

Criticism made by the class:

1. " She told us the sunset and the cloud both together."
2. " A very pretty picture the sunset."
3. " At first she said three pictures but she only gave us two."
4. " I liked the different colours on the cricket field."

BOY, AGE 10. *Mixed County School.*

2 Pictures. (1) The Mountains.
(2) The Storm.

I see in front of me a large green plain with a little cottage in the middle. The smoke is rising from the roof. In the distance are two huge mountains. They are grey and I can almost see the snow on the top they are so high. Now I hear as if there were cannons firing but muffled and it begins to rain. Trees blow and mist obscures the top of the mountains. Lightning flashes and the sky is now a dark black.

Criticisms made by the class:

1. " He didn't put the colour of the cottage."
2. " He showed up his central point."
3. " ' Obscures ' and ' muffled ' were words I liked very much."

Boy, 1914. *Form I., Mixed County School.*

2 Scenes. (1) Battle at Sea.
(2) The Road.

I was looking facing the sea and a golden strip of sand was in front of me. The sea was a dark bluish green and white caps were tossing on the waves. In the distance were ten cruisers fighting. I could even see the sprouts of flame from the guns. They were all grey and could not be seen when all the grey clouds filled the sky. The sky was blue with a few big black clouds. The sun was a golden colour. On looking round there were men repairing the tram lines which had been worn away one side. On the other side of the road were rows of shops four storeys high.

Criticisms given by the class:

1. "The road and sea didn't join one another much. If there was a town there you would see a lot of things besides shops."

2. "If a battle was going on you would see more than a peaceful scene behind."

Girl, age 11. *Girls' High School.*

2 Pictures. (1) A Rough Sea.
(2) A Calm Sea.

I saw rather a light coloured blue sea and it was very very smooth and there was fishes flat and a grey colour darting up and then going down again. The sky was light blue with white clouds here and there. And far away on the horizon were some ships a dark black colour. On the right hand side in the water there were some dark rocks round a white light-house with a few windows. And I saw a very rough sea and a thick grey fog was spreading all round a ship. You could hardly see it, only the dark outline. And the sky was very black.

She wasn't very pleased with the pictures.

"They are not very good. They seem to be near the sands and I didn't say anything about sands. I chose this one because it doesn't look as if its near sands—it looks as if its out on the ocean. But the ships are not very good. They weren't fishing boats, they were steamers."

Criticisms given by the class:

1. "She didn't say if the ships were sailing ships or steam ships."
2. "It was very easy to draw."
3. "I liked the very calm blue sea and the lovely blue sky."
4. "I liked it because there were a lot of things in it and she described them well."
5. "I liked the flat fishes."
6. "I liked the white light house and the way she told us the rocks."

GIRL, AGE 11. *Girls' High School.*

2 Pictures. (1) The Hill.
(2) The Sea.

I saw a big hill and some parts it was grassy and in some parts there were rocks. And there was heather growing on it and flowers and in some places there were some sheep. And there were some steps going up one side of it. And down below I could see a blue sea and it was very calm. And there was a ship on it and it was black and it was like a steamer and it had one funnel. And the sky was very blue and the sun was shining. And on the right hand side there was a hill sticking out in the water.

She chose one drawing because "it is most like what I saw but there are no sheep on the mountain and no flowers. The hill in the second picture is not the right shape—it was more flat on the top."

Criticisms given by the class:

1. "She didn't tell us the colour of *anything* except the boat. She left us to guess the colours."
2. "She could have said 'jutting' out instead of 'sticking' out."
3. "I liked the blue sky."
4. "She made it seem like one picture."
5. "She didn't make us understand where the hill was."
6. "I rather liked the way she changed the pictures."
7. "She never told us the shape of the hill."

The child knew the shape and drew it, but could not describe it until she was helped.

GIRL, AGE 11. *Girls' High School.*

2 Pictures. (1) A Still Night.
(2) A Vivid Flash.

Under a deep blue sky stands a large town with a main street running straight down the middle and in the street theres a man walking down. And there's a bright yellow moon just peeping over the top of a house. And suddenly there was a rumble and a flash of lightning went. And a cloud passed over the moon. And then there was another flash and everything was still again.

Criticisms given by the class:

1. "I think she really gave three pictures: (1) A still night; (2) a flash of light; (3) another flash."

2. "She said the dark sky and then the moon. She should have said 'bright moon in the middle of a dark sky.'"

3. "She described it very well. She made us see what she really saw herself—the very dark street and the bright moon and gave us a feeling of stillness."

GIRL, AGE 10. *Girls' High School.*

2 Pictures. (1) The Valley.
(2) The Field.

There was a pale blue sky with a few white clouds and it had a lovely look. And on the left and right hand side there was a pale green hill nearly touching the sky. And in between these hills was a river going from one side to the other and on this river was a little fishing boat. There was a field with yellow buttercups like stars dotted about.

Criticisms given by the class:

1. "There was only one picture."

2. "Does it matter if the pictures are not about the same thing?"

3. "There should be some relation between the pictures. There wasn't here."

GIRL, AGE 11. *Girls' High School.*

3 Pictures. (1) Calmness.
(2) Terror.
(3) Distress.

Theres a goldy red sun in the middle of a blue sky. There are rugged mountains on each side of a bright green plain. There are a beautiful flock of sheep on it. They are all nibbling in the sun. But suddenly a hawk comes over circling round in the sky and its sharp eyes are peering down to see which lamb looks plumpest and fattest. The sheep all cower down and crowd to the middle. Suddenly he picks out a nice lamb and carries it up in his claws.

Commenting on the pictures she said: "They are not very good. You don't find a whole flock of black sheep. You may get one or two but not a whole flock. The skies are all too dark." She chose one because of the arrangement and another for the sky in the first picture.

Criticisms given by the class:

1. "She didn't describe things, *e.g.* the hills. We might have thought them grey or misty, and the hawk, what colour was it?"

2. "A very good description. She used good words, *e.g.* 'rugged,' 'red gold sun in the midst of a bright blue sky,' and she made good phrases."

3. "She didn't say where the rugged mountains were. I think she described it very well. She gave us the idea of a vast plain. And she made it quite clear when she changed her pictures."

4. "She got very good titles."

GIRL, AGE 11. *Girls' High School.*

2 Pictures. (1) The Cat and the Dog.
(2) The Mouse.

In a rugged lane coming towards you is a cat on the right side and a dog on the left. The cat is black and the dog is brown. Theres a blue sky with a golden sun in the middle and here and there is trees dotted about. All at once a mouse runs across the road. The cat runs after it and the dog seeing the cat running, runs after it too.

Criticisms made by the class:

1. "She spoilt her picture because she didn't describe her lane and it might have been very pretty with flowers and trees."

2. " She never told us the colour of the trees and then when she came round she told me the trunks were black."

GIRL, AGE 11. *Girls' High School.*

3 Pictures. (1) Getting ready for the Picnic.
(2) In the Fields.
(3) Returning Home.

Theres a few children, about ten. They're dressed in white and blue. And theres a bright blue sky and a golden sun in the middle. The children are carrying the food that they're taking to eat in the fields. They're in the fields. There are two fields with hedges round and its got buttercups in and theres a stream in the centre, a bright stream and the children are in the fields and they're playing. The children are in a lane. They're going home. They're all very tired and dirty. They are walking slowly. The sky is darker than when they started, the suns gone away.

Her criticism of the pictures:

" They hadn't got the idea of it."

Criticisms made by the class:

1. " She hadn't put her mind into it at all. She didn't give us a grip at all."

2. " The first picture didn't agree with the title. They weren't getting ready; they were going."

GIRL, AGE 11. *Girls' High School.*

2 Pictures. (1) Running Stream.
(2) A Rolling Boulder.

From North to South there is a dark brown road and on either side of the road are fields and on either sides of the fields are two bright blue streams and the bright blue streams have crests of white foam on them and there are stones at the bottom. And half way down in the stream on the right is a big boulder and the water comes rushing over it like a precipice. Outside the rivers I saw nothing but blank space. Then in the stream that had the big boulder the boulder suddenly rolled forward and fell at the bottom of the stream. I can't see a sky overhead.

Her criticism of the drawings:

"Some of them are quite good but some are not. I know I didn't say the colours but I didn't seem to see them. I know what the colours were but I didn't seem to feel I wanted to describe them. This is the best, but she's got the river all one colour and she didn't show the patches where the shade came."

Criticisms made by the class:

1. "I thought there were three pictures."
2. "She expects too much from us with chalks. With thick chalks we can't make the picture like Nature."
3. "It was a pretty picture and I could quite see it."
4. "She didn't say the colour of the boulder."
5. "She didn't say if it was a corn field or a grass field."
6. "I liked some of the words she used in the first picture, *e.g.* 'foam,' 'stream.'"

GIRL, AGE 11. *Girls' High School.*

3 Pictures. (1) Calmness.
(2) Terror.
(3) Calm again.

It is a very dark night and there are only a few stars in the sky and its all very lonely and hardly anything can be seen except black sky. There is no one there at all. And then suddenly a flash of lightning went across the sky and you cant see any stars at all. And then everything is still again and there is a red light beginning to glow on the left. And the stars have gone away.

Her criticism of the pictures:

"Some of the things are not in the right place, *e.g.* the red glow is on the wrong side."

Criticisms made by the class:

1. "In her second picture she called it terror and there was nothing to give terror."
2. "She used some good words, *e.g.* a red *glow*—it gives you a warm feeling."

GIRL, AGE 11. *Girls' High School.*

2 Pictures. (1) The Forest.
(2) The Rabbit.

Theres a round open space in the middle of a big forest and the trees are all green. And you can just see the blue sky and a little bit of sun shining through the trees. And the grass is very green. And in the open space is a ring of toad stools and one in the middle is bigger than the rest. And you can hear a stream babbling in the distance. And then a little brown rabbit runs under the big toad stool and stays there and listens and a bird on the tree has begun to sing.

Criticisms made by the class:

1. "A very pretty picture, because it made us *think* it was a pretty picture by the brook babbling in the distance."
2. "I liked the way she said the blue sky peeping through the trees, and I liked the babbling brook."
3. "Its not very easy to draw the sun shining through the trees. It would have been easier if she had said 'the sunlight was shining on to the green grass through the trees.'"
4. "I liked the bird singing on the tree."
5. "She made us get right inside her picture—made us feel we were describing the picture ourselves. She made us feel we were in the wood ourselves, *e.g.* hearing the brook babbling."
6. "It seems very funny that all our pictures are different."

This was answered by some one who said:

"That's because our natures are different."

GIRL, AGE 11. *Girls' High School.*

2 Pictures. (1) The Marsh.
(2) The Ducks.

There was a boggy patch of ground with clumps of rushes on either side of the marsh and little pools of boggy water. The sky is blue. All at once in the water there is a great host of wild ducks brown and white.

Criticisms given by the class:

1. "You hardly ever see a bright blue sky and dark water and everything dark underneath."

Describer: "I did see a bright sky and the dirty water."

2. "They give too close a criticism. It doesn't give the person a chance and leads them to give dull pictures. The class doesn't criticise the general *effect*."

It might be pointed out here that the criticism cannot be too close in so far as it touches the central point. Criticism of details which are not closely associated with the meaning of the picture as a whole gives justice to the complaint made here. Some children are apt to demand "directions" instead of themselves getting into sympathy with the main purpose of the expression.

GIRL, AGE 10. *Girls' High School.*

2 Pictures. (1) Moonrise on the Sea.
(2) Moonset on the Sea.

We were going for a walk and we went by the sea. Far away in the distance there were hills and on them was a silvery light. We stood and watched and then the moon came up very full. She shed a bright silver path on the sea. The sky was dark blue with little tiny twinkling stars in it. And we went on our walk and came back again by the sea. And the moon was setting behind another set of hills. The sea was in a very deep bay with hills on either side. Instead of the sky being pink as it is for a sunset it was pale yellow and silver. And then round the corner of one of the hills far out to sea a little ship appeared.

Criticisms made by the class:

1. "Where did she see it from?"
2. "There were four pictures: (1) No moon; (2) moon; (3) no moon; (4) sky."
3. "I think there were four pictures: (1) *Glow* of the moon; (2) moon; (3) set of the moon; (4) sky."
4. "She gave some good words, *e.g.* 'silvery pathway,' 'twinkling stars,' and good phrases."
5. "She didn't speak up."
6. "I didn't hear the part about the bay."
7. "What was the colour of the hills?"
8. "She didn't tell us the colour of the sea and if it was rough or smooth."

GIRL, AGE 11. *Girls' High School.*

2 Pictures. (1) Day.
(2) Night.

There was a very bright blue sky with a pale yellow sun in the middle. And underneath there is a very bright sea sparkling as hard as it can. And on the right side near the sea theres some very black high rocks. And just in the very middle of the sea theres a little sort of stick sticking out. The next time I went it was night. It was a very dark sky with a quarter moon. And the same sea but very much darker. And in the middle of the sea the wreck, a very large ship sticking out. And all round it is the sand. And the sea is beyond it.

Criticisms made by the class:

1. "She didn't speak up. I couldn't hear what she said. I didn't know what she said about that second picture."
2. "I didn't quite understand that stick in the first picture."
3. "It was like two separate pictures. There was no change in the scene, no movement."

GIRL, AGE 11. *Girls' High School.*

3 Pictures. (1) Calmness.
(2) The Big Wave.
(3) The Wreck.

Upon the waves of a dark blue sparkling sea the white foam is dancing. And there is a big brown battle ship. Overhead there is the bright yellow sun surrounded by the blue sky and the screeching sea gulls. In the distance are some grey rocks and further than that still are some purple hills. Then a big wave comes and curls over the edge of the ship. And there are people at the side of the boat waving their hands. The next time I looked round the ship had sunk and there are pieces of wood floating about and a number of black heads and brown heads peeping above the water.

Criticisms given by the class:

1. "In the first picture of the drawing she chose it doesn't seem like the picture she described."
2. "She used some very nice words, *e.g.* 'sparkling,' 'dancing.'"
3. "She didn't say where the people were."
4. "She said there were rocks but didn't say which side."
5. "She said it very nicely. She gave us to understand it. She began it nicely."

6. "She made us feel inside the picture. She didn't make us feel as if we were in the class-room. She didn't give jerky words but good phrases."

7. "She made it a natural picture. Some of the pictures are rather stiff."

8. "There was just one little fault. In the second and third pictures she didn't say if the rocks and hills were still there."

9. "Had the ship moved?"

10. "She didn't describe the war ship at all."

11. "I didn't see how a battle ship could be wrecked so easily—just by one wave."

CHAPTER XI

WRITTEN WORK

PARAGRAPHS

IT may be felt desirable that written and oral work should be practised alternately from the earliest stage. In a lesson of thirty minutes only about three oral descriptions can be heard, while an occasional opportunity to write enables all the children to express themselves at the same time. It is possible, however, that children are learning composition who cannot yet write. And it will also be remembered that if every child cannot give a description during the lesson, all are encouraged to express themselves in criticism, while the interpretation of an objective image gives practice from the beginning in attention and registration.

If, however, these early compositions are written they will be in the form of single paragraphs, and children will be led from the first to give to symbolic form the glow of their first impressions. Thus they will tell us of the "Wrincels" in the sand, and the "pebbel with strips of red and green and pink."

With written work comes the study of structure, and children will be helped to see that the pictures, kept clear and distinct in their minds, must not overlap one another when translated into words on paper. They will become little blocks of writing, each bearing the heading of the picture it describes. These blocks are called *paragraphs*, and each will at first be concerned with the description of one picture. It is wise to insist upon this division,

since the paragraph must not be concerned with more than one central point, and children have not yet reached the stage when they can subordinate many images to a single idea. For the present then, instead of saying they are going to describe three pictures, they can say they are going to write three paragraphs. Each will be complete as the oral picture. The central point will be clearly defined and definitely shown up by the same methods of similarity and contrast which illuminated it in the coloured test. Thus it may be noticed how the harmony of every part emphasises the character of "night" as described on page 94 by the child of ten; and just as consistent is the unison of activity which heralds the coming of day. Contrast and grouping show up "the valley" and "the lake" as described on pages 94 and 95, while colour adds atmosphere to give significance to the meaning of the whole composition. The paragraphs are divided from one another by at least half, but not a whole line, and the heading is written in a margin at the beginning of each paragraph.[1] As the number and headings of pictures have always been given at the beginning of an oral composition, so when writing these can be put at the top of the page.

Complete freedom will be left to the children with regard to their material. And the variety of their subject-matter has been found to be quite extraordinary. They seldom seem at a loss for something to write about, and on such occasions it is sufficient to tell a child to look out of the window. Trees, open spaces, and sky, as well as houses and passing people, suggest many things to his mind.

It will be considered wise, perhaps, to leave the whole question of spelling, handwriting, and punctuation undiscussed. The primary attention of the children should be concerned with expressing the meaning of their images with all the details which give it significance. To get

[1] For typographical convenience the headings have been printed here at the top of each paragraph.

the vividness of their oral descriptions transferred to paper and the pictures set down in distinct blocks—there will then be freshness and the first step taken towards form.

EXAMPLES

GIRL, AGE 10. *Girls' High School.*

THE SEA

I can see a lot of sand and hear and there are some wite pebels, the sea is just going out and it has left wrincels in the sand there are fishermen on the sands looking for mussels and crabs there is a big pear on the sands and some children are playing at hide and seek under the pear.

GIRL, AGE 10.

SUMMER

I was standing on a big sand-hill, the sand was a dull golden, there was a big yellow sun in a big blue sky, and the sun made the sand-hill lighter. There was a big sea coming in and it was very rough, the waves were tipped with white foam. There was a little steamer on the sea, and a few sea-gulls were fling about. In the distance I could see a white rock with a little bit of green here and there.

GIRL, AGE 10.

SUMMER BY THE SEA

I was stroling along a big winding beach by the sea everything was quiet so quiet I could hear the sea coming in as I was going along I saw a little pebbel with strips of red green and pink it was so pretty that I picked it up and took it home as I was going home I met a little boy gathering pebbels in a buket and putting them on his castle to make it look nice I watched him a little while and I saw him put a pebbel on his castle just like my pebbel. It was getting rather dark so I thought I would go home.

GIRL, AGE 10.

HOW THE SUN SHINES ON THE WATER

In the middle of a big blue sea there was a big English war-boat. And in the blue sky above there was a twinkling sun. The sun shines down on the sea, and in parts it looks like a mass

of gold. On the left side of the war boat there is a little rowing boat it sides are shineing with the sun.

GIRL, AGE 9.

THE GARDEN

In a beautiful garden there were some very bright flowers. In the middle of it was a beautiful glittering lake, it was a pale blue. All round the lake were some lovely yellow daises which were very tall. At the left hand side was a big diamond shaped patch were beautiful pink and white hollihoks leaned against a wall covered with ivy. On the right were some chrisanthumums.

GIRL, AGE 10.

SPRINGTIME

I was walking along a quiet country lane, where there was a lovely green hedge on both sides with hawthorn on and on the left hand side was a field, with pink clover and rye grass. On a tree in the middle of the field was a little sparrow, witch was singing very loudly. It was early in the morning, and the sky was very blue, and there was a big red sun in it.

EXAMPLES

PARAGRAPHS

GIRL, AGE 10.

2 Pictures. (1) The Sun on the Water.
(2) The Sun on the Boat.

The sun on the water

Before us we see a big strech of sand with a bubbling light blue sea coming bounsing in. Above it is a bright blue sky with a golden sun sending it rays on the sea.

The sun on the boat

But look a little steamer has come from the horizon it is in the middle of the sea. The sea is still blue and the smoke reflects and makes it black. The sun is sending it ray on the boat and all looks pretty and still.

BOY, AGE 10, 1915. *Mixed County School.*

The hills

In the morning I went for a walk the ground was covered

with dew and in front of me grey mountains hung threatningly like huge grey giants.

The village

Down in the vally is a tiny village the people looking like black dots the vally is clothed with purple heather and up its sides winds a little pathway up witch a man is toiling.

GIRL, AGE 10. *Girls' High School.*

2 Pictures. (1) The Night.
(2) The Morning.

The night

It was night in the field all the daisies that were dotted here and there had clossed there petals and were fast asleep the brook at the bottom of the field was humming a sleepy song as it went slowly on its way to the sea, the horthorn hedge that went all round the field was still the blades of grass was still, the buttercups poppys and dandilions were asleep, the cow and her calf at the end of the field were lying down and were fast asleep, the sky was grey it had a few white fleecy clouds in it out of one cloud came the moon.

The morning

But now what had happened, the daisy's had opend there petals, so had the buttercups that shinned britly like masses of gold here and there. The brook was running swiftly singing a bright song, the brook was blue the suns red rays shinned down upon it from out of the blue sky. The horthorn hedge and the blades of grass were wide awake. The poppy's had on there reddest dresses as they fluttered about. The dandilions were awake with there bright yellow dresses. The cow and her calf ran about here and there. Everything was awake it was morning.

GIRL, AGE 10. *Girls' High School.*

2 Paragraphs. (1) The Vallay.
(2) The Lake.

The vallay

I was walking along a rode and on both sids were tall grey mountains and very few trees or flowers grew there only a few unhappy looking brown shrubs were dotted about on the stons and gravle and I felt all together a prisoner shut out from the sun.

The lake

As I walked on I gave a cry of pleshes at the sight which I beheld, and I ran fowards for I saw in front of me a beautiful lake the clour of cristle, and it sparkled like gold from the lovly golden sun in the blue cloudles sky, and the yelew water lilies, and purple Irasas at the side, and I was spelbound with love for the lovly sceen of that glorous lake, the blue sky, and golden sun after being closed up in those high mountains.

GIRL, AGE 9. *Girls' High School.*

2 Pictures. (1) Drearines.
(2) Brightnes.

Dreariness

There was a dark grey sky above a dreary stretch of smoky chimney tops and mills, and you could see in the distance a range of hills with a white mist covering their tops.

Brightnes

All at once the sun broke out of the clouds and the mist lifted and showed the hill tops which were crowned in golden sunshine and the smoke of the shimneys and mills was hidden in the golden rays of sunshine.

GIRL, AGE 11. *Girls' High School.*

2 Pictures. (1) The Sea.
(2) The Sand.

The sea

I saw a calm gray coloured sea, and little waves were creeping along the sand they were tipped with white foam the sky was pale blue and the sun was shining down upon the sea and made it glitter like silver.

The sand

I turned round and I saw the sand it was very wet and soft and there were a lot of little pools of water about.

GIRL, AGE 10. *Girls' High School.*

3 Pictures.

1st, *night*

Shining in the middle of a dark sky is a silvery moon. Below was the dark blue sea, and tossing about on it was ship, coming nearer and nearer. And on the beach in front were men awaiting the ship, as it came nearer and nearer.

2nd, *the ship*

And in a little time the beach was lit up with lamps and torches, mothers, and children, come to welcome fathers and to take them home.

3rd, *stillness*

Now every-body had gone home, the little ship lay anchored close by, the moon was shining and the stars twinkeling as if nothing had happened.

GIRL, AGE 11. *Girls' High School.*

2 Pictures.

1. *The stream*

I was walking by the side of a stream, and it just looked like a streak of silver shining in the quiet sun-shine and when you stood still you could hear a soft tinkling of bells that sounded as though you were rattling some silver paper very faintly on either side of the stream there were high green banks of grass with a path on top of them and at the side of the right hand bank there was a nice green wood the sky was very blue with the golden sun on the right hand side of me and it was burning down upon me, and every thing was very quiet except the sound of the stream.

2. *At night*

I was looking out of my window, it was a very moonlight night and the sky was full of stars, and when you looked at them they made you feel very happy for they looked so happy and bright in the blue sky.

GIRL, AGE 11. *Girls' High School.*

2 Pictures.

(a) *The tide in*

It was a wet day. There were dull, black, clouds overhead and the lead-coloured sea was dashing up against big black rocks. Far away on the horizon there were two or three ships which just looked like a grey mass, through the thick fog, and, now and again, you would hear the cry of a sea-gull as it darted down to the water for a fish. Everything was perfectly still.

(b) *The tide out*

The next day everything was changed. The dark blue sea which was very calm was far out, leaving a wide stretch of

bronze-coloured sand, which the sun shined down upon and further out at sea the sun reflected down upon the water which made it look like silver and gold with all the blue around it.

GIRL, AGE 11. *Girls' High School.*

3 Pictures. (1) Peace.
(2) Movement.
(3) Peace.

Peace

Under a bright blue sky, with a reddish-gold sun in the centre, a peaceful country scene is seen. In the distance, behind a wood, and showing up against a white feathery cloud, is a faint blue curl of smoke indicating a homely cottage, and on a pasture in front of the wood about half-a-dozen cows are to be seen eating the short meadow-grass.

Movement

After a while a milkmaid comes from the cottage, and, with her stout oak stick, taps the first cow within reach the cows walk after her the pleasant jingling of cow-bells mingling with the lowing.

Peace

When I went again to that place the cows are lying on the grass peacefully chewing.

GIRL, AGE 11. (J. L.) *Mixed County School.*

Leaf

I see in front of me rolling towards the horizon a stretch of green. Far away, as far as you can see are two trees. The sky is pale blue, and there are little white clouds floating about.

Blubells

A few weeks later I go again the green has changed to a carpet of blue. The distant trees are waving green. The sky is very deep blue and the sun is setting on the horizon casting its beams on the blubells making a slant of gold from left to right.

Ended glory

That autumn I go again. There is no blue to be seen it has changed to a mass of brown stubble. The trees brown. The sky has streaks of gold across it.

BOY, AGE 11. *Mixed County School.*

THE FISHERS

1. The Waterfall.
2. A Bite.
3. The Haul.
4. The Repast.

The waterfall

I see in front of me a river running from left to right and a waterfall is falling into it at the side underneath which is a pool of dark water. On each side of the river are trees overhanging. I can see the backs of two boys in grey flannel coats and trousers and straw hats they are fishing and the floats of their tackle are lieing still on the water.

A bite

Suddenly the boy on the left hand sides bait begins to lob about and a little ring of foam is forming round the bait and a little dog has come near the bank on the opposite side and is barking excitly.

The haul

There is now a big bluish silver coloured fish lying on the bank glimmering in the sun light which is sifting through the leaves.

The repast

The boys are now sitting by the river cooking their food which one is handing out of a basket and placing on a cloth by the fire the boy near the basket is kneeling and you cannot see his face but the other's face you can see he has blue eyes and brown hair he has removed his hat.

GIRL, AGE 11. *Mixed County School.*

AT MIDNIGHT IN THE TIME OF HENRY V. WHEN HE WAS A BOY

1. Six Ghost like Figures.
2. Two poor Night Travellers.
3. Robbed.
4. Bound to a Tree.
5. Silence.

Six ghost like figures

Along a dark lane almost covered in dark ghost like shadows waving in the moonlight there is creeping stealily across the road six dark figures. The moon is shining strait into the face of the foremost one, showing a young mans face with an abundant lot of red hair. On either side of the road are dark woods. Above shining in a dark blue starry sky is a beautiful yellow moon.

Two poor night travellers

Presently emerging from the darkness in the distance appears two black figures which have bundles on their backs. Besides them rushing out upon them are half a dozen figures.

Robbed

The poor night travellers are searched, and their bundles taken from them.

Tied to tree

They are then bound securely to two trees. The moon is a little higher up in the sky by now and the shadows of the trees which are running across the road look much darker and more ghost like and weird and the road looks much whiter where there are not any shadows.

Silence

Then the figures move away quietly and stealtily leaving nothing but the road, the woods, the two tied to the trees and the ghostlike shadows across the road. The moon's rays are striking full in the face of the two tied to the trees showing an old man with a grey beard and grey hair, and an old woman with grey hair and a lot of wrinkles on her face.

BOY, AGE 10. *Mixed County School.*

THE HUNTER HUNTED

The destroyer

In front of me is a broad expanse of deep blue sea the sun is setting on the horizon and tinting the sea with gold to my left the clouds are rolling up in huge grey banks coming towards me is a long thin black destroyer smoke is poring from its funnels and its decks are covered with foam.

The submarine—the destroyer's fate

Now the sun has sunk the wind blows and the sea is covered with great white topped billows the destroyer is farther to the left to the right a sort of large grey tube is moving swiftly towards the destroyer suddenly there is a huge upkeal of water on the destroers side a dull roare fills the aire and the destroy disapears.

BOY, AGE 11.

Sighted

I was looking out on a dark blue sea and I saw one little brown fishing smack on the left. It had two men in blue

lifting a fishing net. On the horizen I can see a great airship oval shape. The sky is a light blue and the golden sun is just rising.

Distrucksun

Now the sea is full of white caps and big waves which are dashing up the shore. The big airship is floating a mass of wreckage on the boustrious waves. The sky is covered with black clouds.

Saved

A small lifboat is just by the wreckage now and a black funneled goods boat is laying on its side. A great many boats are coming away from the ship and some men are in life belts in the water. The sky is covered by a big black cloud.

GIRL, AGE 11.

FIGHTING IN THE MOONLIGHT

1. Spied. 2. The Attack.
3. The English Victorious.

Spied

Underneath a yellow moon which is lying in a deep starry blue sky, are some green fields which look almost black in the moonlight, except where the moon's rays are turning the grass to silver. Around these pastures are tall black ghost like trees, waving about in the moonlight. On the horizen can be seen little dots lying on the ground with a few standing. Creeping on all fours to the left side of them are what look like animals.

The attack

Suddenly the figures which were on the ground spring up and begin firing at the others. There rifles are not to be seen but there are flashes of red and yellow light everywhere and black smoke which look like great black figures waving about in the air.

The English victorious

The combatants are no longer in the same position. They are in the middle of the fields. The moon's rays are shining on brass helmets which are on the heads of dark figures lying on the ground. There are also other figures standing up not very far in front of them. The moon's light shows men dressed in khaki with round felt hats on their heads. There are hardly any figures standing up with helmets on. The fields no longer

look peaceful and quiet there are great rugged holes in the ground whitle the grass is all torn up and bespattered with dark patches of blood. The trees are surrounded by grimy black smoke and flaring red flames which are devouring the grass and trees. The sky above has clouds coming over it; but the moon is still looking down on the once peaceful scene but now a scene of death and cruelty.

GIRL, AGE 11. 1915. *Mixed County School.*

1. Happy Belgium. 2. Wrecked and Burnt.
3. The Dim Future.

Happy Belgium

In the midst of green pastures full of all coloured flowers is a peaceful little village. On the right is the town hall, which is made of grey stone and has a big door in front. In the front of the door is a white road, which ends in the church yard's old grey stone wall. In the midst of the church yard, surrounded by white grave stones reverently planted with flowers, is the old church. It is an oblong building, with beautiful stained glass windows. It is nearly covered in beautiful fresh green ivy. It has on the left a lofty tower wreathed in ivy. At the top of the tower is a spire. On the oppisite side to the townhall are a number of little brown thatched roofed cottages. They have little white washed walls with quint little windows and a little brown door. In front of these homely little cottages are gay little gardens decked in gay flowers, surrounded by sweet smelling briar rose bushes. The pale pink blossoms are in full bloom. Behind the cottages are green trees spreading their boughs across the roofs of the cottages. The sky is a deep blue. No one is about as it is early morning.

Wrecked and burnt

The same quiet little village. But oh so different! The church and its peaceful graves and old walls are a mass of black ruins from which volumes of black smoke is rising. In a hole in the ruins of the church can be seen only one figure standing intact, and that is of the virgin Mary. The town hall is one mass of ruins like the church. The cottages are still in flames, and the trees are all broken and brown. In the road are children and women and old men are lying about dead on the blood stained ground. The pastures around are brown and every single

flower has dissapeared. There is smoke everywhere. The sky is grey and big thunder clouds are rolling up from the horizen.

In the dim future

Every part of the old church is gone except part of the old wall. There is a new church standing erect in the church yard. It is of the same pattern as the old one. There is ivy growing here and there. The graves are beautiful with flowers, but a lot are missing. The town hall looks the same as the old one, only it looks newer. The cottages are like the old ones, but are a little brighter. The gardens and trees and meadows look greener than ever. The road is a dazzling white in the sun. The sky above is a deep blue.

BOY, AGE 11. *Mixed County School.*

1. The Sleeping Camp.
2. A Suprise.
3. The Fight.
4. The Rout.

The sleeping camp

I see in front of me 6 white tents showing up strongly against the background of a dark brown wood. I can dimly see four sentrys through the dusk. They are standing with their bayonets fixed.

A suprise

Suddenly the wood is alive with little flashes of fire and the four sentries fall. A cloud of birds showing dimly in the dark are flying away filling the air with their terrified crys.

The fight

Now all is turmoil guns bang and flash men fall. Some are locked in each others arms and are swaying wildly to and fro. You cannot distinguish which is which. And the smoke makes them more invisible.

The rout

It is much lighter now and you can see a group of men in kharki standing by one of the tents and the forms of several more lieing on the ground. There are a lot of men in grey blue uniforms and black helmets lieing on the ground.

BOY, AGE 11. (B. B.) *Mixed County School.*

THE AIR RAID

1. The Appearance.
2. Bombs dropped.
3. The Searchlight.
4. The last of the Zepplin.

The appearance

I see in front of me a dark black sky with the lights of a city twinkling in the distance. Looming in front of them is a zepplin stealing silently across the sky.

Bombs dropped

Now a bomb has burst in a dark street sending stones glass and sparks showering into the air and lighting up the whole scene. One house is blazing away and a crowd of people are hurring down a side street into the darkness away from the area of light caused by the blazing house.

The searchlight

Now I look up to the sky again and see a broad white beam sweeping across the sky and showing up a portion of the zepplin which is sausage shaped and has a cabin running along the bottom.

The last of the zepplin

The zepplin is now floating away with one end down. It is grey dawn now and you can see the zepplin more clearly with its two boat like, open cabins at each end, and its long cabin strecthing from one end to the other.

GIRL, AGE 11. *Mixed County School.*

GOLDEN GLORY

Dawn

I see in front of me a field of golden corn, waving in its full glory, just caught by rising sun. Growing here and there, making a contrast with the golden corn are scarlet poppy's. The sky is just tinged with pale blue.

Noon

I see the same scene, but the corn is more yellow, excepting a golden slant across the field made by the sun, which is now high up.

Sunset

I see in front of me a field of yellow corn just tipped with gold by the setting sun, which is clothing the sky in gold.

BOY, AGE 10. *Mixed County School.*

THE TIEN-TI

The forest

All around me is stretching a dense forest. Not a shaft of light filters through the close packed branches. Straight in front is a small glade dark as the forest around.

The lodge of the executions

Strange shadowy figures seem to flit from tree to tree. Strange and weird noises seem come from the earth. As I enter the glade a strange feeling overcomes me a feeling of awe and mystery of the forest looking round. I see a dark forbidding gate from its grey portals hangs a red flage withe a yellow executioners ax upon it.

The discovery

Now I remembered my friends' warning comes back to my ears. " Beware of the Lodges " I quickly retreated from whence I'd come, and waited for events. Not a moment too soon for suddenly a feathered dart, with a red feather struck the ground where I had stood. This was more than I could stand and, Giving a fleeting glance behind I fled.

BOY, AGE 11. (B. B.)

A HAYMAKING ADVENTURE

1. Sent away.
2. " Revenge " !
3. Fire !
4. Putting out the Fire.
5. The Culprit.

Sent away

I see in front of me a yellow hayfield, dotted over with little heaps of hay ; A few men in their shirtsleeves broadbrimmed hats, and brown trousers are working with pitch forks, under a glorious red sun, which is shining in a bright blue sky. A stout man dressed as the others are, and with a beard is shaking his fist, at a youth in black, who is slinking away with his hands in his pocket.

Revenge

I see now the back of a hay-rick, and the youth is lighting it with a box of matches, a little flame is spreading along the bottom of it.

" *Fire* "

The hay-rick is now a blazing inferno of fire, and smoke the flames of which seem to reach to the sky. A man is standing with his hands to his mouth shouting.

Putting out the fire

Men are running with pails of water to the rick, which is black and charred, the flames have slackened and the smoke is clearing away.

The culprit

The youth looking very crest fallen is standing by the charred rick with a policeman holding him. The man with the beard is speaking to him.

GIRL, AGE 11. (J. L.)

THE WRECK

Setting out

I see in front of me, sailing gayly across the smiling blue sea, a huge brown steamer, with four black funnels. Paceing up and down its shining decks can be seen small dark figures.

The storm

That evening a great change came over the sea. The once blue sky turned dull and leaden. The sea turned grey, and huge waves came tossing up and down bearing the ship at moments on beamsend.

The wreck

The morning came with a pink sky fortelling bad weather, and from the solitary waste of water the ships funnels could be seen.

CHAPTER XII

WRITTEN WORK

The Paragraph and the Subject

The first examples of written work show an attempt to handle the paragraph as a framework for an image. Within this compass the image has been set surrounded by the items which made its significance complete. There have also been hints of a feeling of relationship between the paragraphs themselves. They have been concerned with different aspects or similar situations, and by their contrast or association have been connected in interest.

So that the way has been prepared for the consideration of a composition in which the paragraphs themselves are items serving a central point. Instead of being in a flat series they will vary in importance according to their position in a pattern of which they form a part. Each paragraph will not only bear on the next, but will be definitely concerned with the *subject* which is the central point of the whole composition.

For instance, the description may be of a seaside village. Every paragraph will deal with some aspect or else be out of harmony with the general purpose. The headings showing the order of the paragraphs might be arranged as follows:

A Seaside Village

1. The Seashore. 2. The surrounding Country.
3. The Village Street.

This is a plan for a composition in three paragraphs, each dealing with one picture which has a definite central point. Each has its position with regard to the other pictures, and all are concerned with the central point of the whole.

It may be felt, however, that a certain part of the seashore wants describing in greater detail, and if introduced into the general description would be either too sketchily treated or given so much attention that it took away from the interest of the main point. If, then, one wishes to linger over the picture of the sand, or the pools among the rocks, these must each be given a separate paragraph, their titles forming sub-headings to that of the principal one. Similarly more than one paragraph might be needed for the description of the other two main aspects of the village, and the plan for the composition be as follows:

A Seaside Village. Title

1. *The Seashore* — *Main Heading.*
   - (*a*) The Sand — Sub-heading.
   - (*b*) The Rock Pools — Sub-heading.
   - (*c*) The Cliffs — Sub-heading.

2. *The Surrounding Country.*
   - (*a*) The Fields.
   - (*b*) The Cottages.

3. *The Village Street.*
   - (*a*) The Principal Shop.
   - (*b*) The School.

Thus many paragraphs may be given to the description of one picture, *e.g.* the seashore. But this is only a question of form. Within each paragraph the same rules hold sway. There must only be one central point, whether it be an object, idea, characteristic, or action, and no item which helps to show it up must be neglected. If insistence from the beginning has been placed upon

the importance of the central point of the whole picture, it will easily be seen now that however elaborate the plan becomes, it is only an arrangement of details which point clearly towards the one main interest. The subject as the central point of the whole composition must be treated in somewhat the same manner as was the central point of the picture. It must be given a good place, it must be vividly described, and it must be focussed upon by definite lines of approach.

The character of the paragraph depends to a large extent on the nature of the interest with which it is concerned. Objects are shown up by contrast in colour and size; action, again, can be thrust against a concrete background. But if an idea is lifted out of a particular situation and given a distinct individuality it may show itself in many forms. Thus many reflections of an idea may intensify its brilliance, and the introduction of a diametrically opposite one place it in high relief. A few vivid words may suggest a flashlight picture which by no means diverts the eye from its object but uplifts it in attention. It will be found then that many images can be introduced into one paragraph in order to show up the central idea.

But these are pin-prick pictures, which must be manipulated with skill and never allowed to usurp too much individual attention. They are there for the same purpose as was the shaft of light which focussed the eye on the Zeppelin in the dark sky.

Many examples can be given of this treatment; *e.g.*:

> Nuns fret not at their convents' narrow room;
> And hermits are contented with their cells,
> And students with their pensive citadels;
> Maids at the wheel, the weaver at his loom,
> Sit blithe and happy; bees that soar for bloom,
> High as the highest peaks of Furness fells,
> Will murmur by the hour in fox-glove bells;
> In truth the prison unto which we doom
> Ourselves no prison is.
>
> WORDSWORTH.

And again, in Mr. de la Mare's lines:

SILVER

Slowly, silently, now the moon
Walks the night in her silver shoon;
This way, and that, she peers, and sees
Silver fruit upon silver trees;
One by one the casements catch
Her beams beneath the silvery thatch;
Couched in his kennel, like a log,
With paws of silver sleeps the dog;
From their shadowy cote the white breasts peep
Of doves in a silver-feathered sleep;
A harvest mouse goes scampering by,
With silver claws, and silver eye;
And moveless fish in the water gleam,
By silver reeds in a silver stream.

While the vividness of heat in India is reflected in the collection of tiny pictures which give flashes of brightness such as "The woods were green, but very, very dry, and all their ferny fringes by the road-sides were parched and powdered thick with ruddy dust." And the description of the setting sun: "And every evening just as he went away, the hot haze hanging like a filmy veil about the hills thickened back into solidity, and beautiful cold mists, re-born, rolled swiftly up the valley, blotting out the picture, and hiding all with their ghostly shifting curtain." And the suggestion of bullock carts beginning to gather and wander down the hill, and people preparing "to pack and flit and vanish."[1] All these little images contribute to the central idea of heat and can thus be placed in one paragraph. It is all a question of intimacy and balance. If any of these scenes were not closely associated with the main point, or if any were to be described at more length, they would be picked out and given paragraphs to themselves.

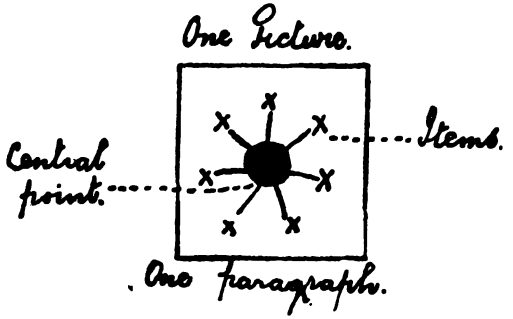
In some of the earliest compositions it will be noticed that objects or actions have not always formed the central point of interest. When children are able to

[1] *A Draught of the Blue.* F. W. Bain.

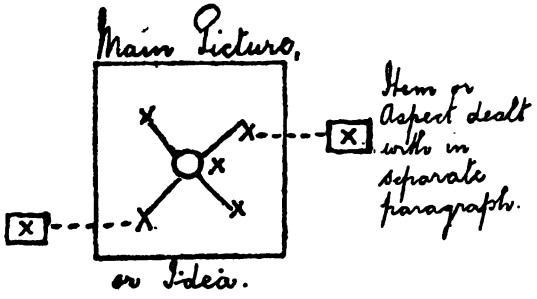
find definite meaning in abstract ideas they are free to handle them in any way they like. They can describe or discuss any subject which appeals to them, they can introduce as many ideas as they like into single paragraphs, and they need give no definite thought to images if meaning is emancipated from them. It is only insisted that they have a central interest clearly defined in each paragraph, and that if images come they are expressed since they will carry meaning in them. And the point of each paragraph must definitely bear upon that of the whole composition. Children can be given complete freedom to express themselves on any subject and in any way they like. But they must know the point of what they are talking or writing about, and they must make it evident to other people by their manipulation of its component parts.

The question of paragraphs may be thus recapitulated.

1. One picture described in one paragraph.
One central point. This might be illustrated by the figure.



2. Many paragraphs given to one picture.
Items in a picture, aspects of one idea, needing special paragraphs devoted to them each having one central point.

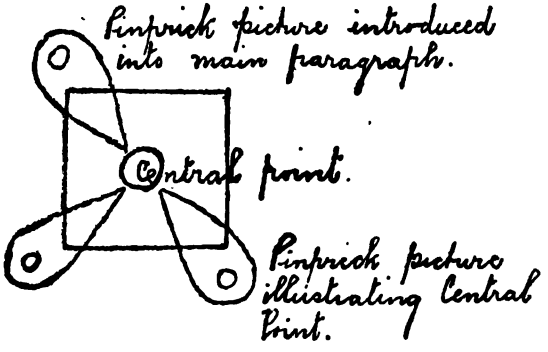


3. Many pictures in one paragraph.

Pin-prick pictures showing up the central point, which may be:

(*a*) Object. (*c*) Characteristic.
(*b*) Idea. (*d*) Action.

e.g.:



The heading, placed in a margin beside each paragraph, offered constant reminder of the point. As habits of mind develop, this arrangement may be discarded. It will be desirable, however, to retain the plan written at the top of the composition. This reveals the structure on which the ideas are built and the framework which outlines their meaning.

THE PARAGRAPH AND THE SUBJECT

GIRL, AGE 10. *Girls' High School.*

THE WOOD

Plan. 2 pictures.
(1) The Wood.
(2) The Violets.

(1) *The wood*

On the side of a grass-covered hill stood a wood of silver birches with a few copper beeches dotted among them. The silvery white trunks of the birches in contrast to the coppery leaves and dark trunks of the copper beeches made a very pretty picture.

The violets

When you got nearer to this pretty wood you could see the deep blue of violets glinting amid the long grass beneath the trees, there were so many that the little flower-faces seemed to be looking at you from every side.

GIRL, AGE 11. *Girls' High School.*

THE SHORE

Plan. The Whole.
A little nook.
A high rock.

The shore

It is a shore with beautiful yellow sand and little glittering wavlets dancing about in the summer sunlight all is fresh on this beautiful morning.

A little nook

Oh! there is a little nook with coloured shells and sea weed within it in the middle is a pearly white stone looking like a throne in the middle of a beautiful arch it has tiny bits of sea-weed growing by it and shells mixed with it showing up their whiteness against the dark sea-weed. How many piarates have crouched in that nook on a cold night waiting for his ship to come in sight.

The high rock

And there is another noticeable point a large high rock,

green and slippery with moss and sea-plants many little baby crabs, have, and are, crawling along its slippery surface, and even crawling under the green weed. The tide does not cover the top of it when it is full but the top point shows black against the calm seas, a ship may have been wrecked upon the great mass of rock, people may have signalled for help upon its topmost point, but it stands there how long I know not blackned with age as the baby wavlets play about it.

GIRL, AGE 11. *Girls' High School.*

2 Pictures.

(1) Movement.
(2) Silence.

Movement

In a noisy harbour, many ships are going to and fro, the sky is a bright, hot blue, with scarcely a cloud, and on the hard pavement in the town looking almost white in the glare of the sun, sunshades bob about, everyone is busy, doing his or her work. Sailors, running about, and shouting, and everyone talking busily, the sea is green.

Silence

In the same harbour, but at night-time, the ships lie, restfull and quiet, there is no hum of talking, the moon is bright, casting ghostly shadows over the town and water.

GIRL, AGE 11. *Girls' High School.*

THE SEASIDE

(1) The Cliffs. (3) The Cave.
(2) The Shore. (4) The Sea.

The cliffs

Over-looking the sea, a mass of tall white cliffs stand as though they were guarding the shore. The sun catches the little crystals in the cliffs, making them look like a huge, burning jewel. On the top of the cliffs, short, tufted grass is growing, over which many a little foot has pattered, and many a little grey donkey run.

The shore

And down below the beautiful brown-red sand is almost burning in the brilliant sunshine, and near the sea beautiful little pink shells and dull grey pebbles are lying waiting for the sea to come and cool them with its sparkling waves.

The cave

And as you walk along the shore you see a large hollow in the side of the cliffs. You go inside to get away from the sun. At the far end there is a little pool of cool blue sea-water, with little pink baby crabs crawling about in it, now hiding under the cool brown sea-weed and now peeping out to catch a little insect or fly. In the side of the cave is a little hollow just like a chair. You sit down and close your eyes, and in a moment you are lost to everything but a lovely sense of cool and drowsiness.

The sea

All at once you awake with a start to see the beautiful sparkling sea very nearly up to the mouth of the cave. You walk to the front of the cave and gaze at the beautiful sight before you. The sea is dancing happily over the pebbles and shells, the golden sand is almost covered by the lovely blue glittering sea with the sun shining on it and making the little flecks of foam look like golden flowers dotted over the water.

GIRL, AGE 11. 1915. *Mixed County School.*

A DAY AT THE SEASIDE

1. The Sea and Shore.
2. (*a*) The Waves and Boats.
3. (*b*) The Rocks.
4. (*c*) Bathing.

The sea and shore

Encroaching slowly in silvery ribbels on to a glistening sand, is the sea. It is a dark blue and little waves are rising in the sea. Far out on the horizon are little fishing boats, and nearer the shore are children paddling. The sky above is a deep blue.

(a) *The waves and boats*

Presently the fishing boats move nearer the shore. They can then be seen distinctly, they have white sails, and all the other parts are brown. The little waves are a greeny blue and the sun is shining on them making them look like precious stones.

(b) *The rocks*

At low tide the sea did not cover the rocks, and they stood out with the sea halfway up them. They are very green and slimy.

(c) *Bathing*

In the water paddling about are people, some of which are bathing and others are paddling or swimming. Everybody is laughing. The waves are ribbling softly on to the shore and the sun is shining brightly.

GIRL, AGE 10. *Mixed County School.*

THE HOUSE

(1) The surroundings.
(2) The inside.

The surroundings

There is a very old house standing in a long narrow wood. Its walls are covered with creeper. The door has no paint on it except for a few little patches. Round about it are the tall majestic trees, and some are bending over its old slated roof. On the outside of the wood is a tiny lake on which are sailing a few white ducks.

Inside

Inside of it is very dusty everything around is covered with dust and cobwebs.

The Bedroom

I go inside the bedroom, in it is a bed with a faded green counterpane spread upon it. The curtains are very dusty and old with large holes in them and great darns. A wardrobe is standing in the corner with all its glass knocked out.

The Kitchen

Is in just the same state in the centre is a table with one leg broken in half. On it is spread a dirty blue cloth. On the right is a dirty dresser painted brown on its shelves are a few broken cups and saucers and plates and one vegetable dish on which there is a broken lid. An old chair is put just in front of the table, with no back and only two broken legs. The whole place is a picture of ruin.

GIRL, AGE 11. (C. B.) *Mixed County School.*

COWARDS DIE MANY TIMES BEFORE THEIR DEATH

(1) Their Horror of Death.
(2) The Imagination of Cowards.

Paragraph 2.

A man on the way home from an evenings entertainment with a friend is terrified at the thought of a long and lonely

walk home. He prolongs his goodbyes as long as he can, but at last there in the immeadiate future is a walk down a narrow ill-made road, full of deep ruts and puddles. On either side is a heath, and the dark forms of large trees, with wide trunks suggestive to him of a hiding places of ruffians who will spring upon him and murder also. As he walks along, stumbling and casting terrifyed glances over his shoulder a branch strikes him in his face, with a terror-laden cry he recoils and gasps "Don't hurt me I've no money, I won't tell" but the only answer is the gentle rustling of the leaves as the branch swings back. Suddenly he fancies he hears footsteps without a word he takes to his heels like a hare and reaches home with beads of perspiration on his brow and wildly beating heart.

GIRL, AGE 10. *Girls' High School.*

THE HOUSE

(a) *The Ivy;* (b) *the Knocker*

The Ivy

In a very quaint but little village their was a little house very old and very quaint it was made of red brick with a thatched roof but one of the quaintest things was some Ivy, that climbed up the house. In the summer the ivy was a bright green, but their was one part of the Ivy which was always red, this, people believed was where some great man had fought and died, but whether that is true or not I do not know.

The Knocker

Another curious thing about this house was the knocker this knocker was very heavy and very hard to lift but when it was knocked on the door it made a clash like that of golden money. A lot of people have tried to buy that house from its owner. But she always says, nay my house is my own, yours is yours, and she then shuts the door on you.

GIRL, AGE 11. *Girls' High School.*

QUEEN

(1) Magnificence.
(2) As a Ruler.

Magnificence

There was one day a queen riding in a carriage, her magnificence was of great pride to her. She had a pale green dress on

with lots of white glass beads round her neck she wore five rows of pearl beads and on her head she wore a crown on her fingers she had rings with rubies and diamonds and on her wrist a gold curb bangle.

As a ruler

The Queen is a good ruler she has made laws for the people's benefit she has ordered parks to be made. She pays her servants well she is loyal to the people and does not treat on town more than another. On the whole she was a good queen.

BOY, AGE 12. *Mixed County School.*

A VOYAGE IN THE SOUTH SEAS

(1) Calm.
(2) The Cyclone.
(3) Calm again.

It was a blazingly hot day in late August, not a ripple disturbed the glassy water, not a cloud on the peaceful sky. As the little tramp "May Queen" forged her way through the warm sea water. Nothing seemed to move that broiling day, not a sail on the horizon not a bird on the wing. The tar was streaming down the sides of the little tramp, the smoke rose perpendicularly vanishing in the blue sky.

Half an hour later (the) watch on deck saw a faint grey haze growing in size every minute on the Western horizon. For five minutes he looked steadily at it, then he rushed from his post and made for the Captains cabin. The Captain heard what the watch had to say and looked grave the ship was going to go through the dreaded cyclone. He then gave a few sharp orders which made the lazy crew of the "May Queen" buzz with life. Holds were bolted down, life boats were swung out over the sides and in five minutes all the portable gear was removed from the deck and put in the holds. Port holes were closed and the Captain rang for full speed ahead so as to get through the storm as soon as possible. While this was happening the sky had become an inky blotch covering all the western horizon. Nearer and nearer it came looking more black and sinister every minute. Five minutes later the tramp was in the awful hurricane, being tossed and torn on the angry sea like a cokel (cockle) shell for six hours she ploughed her way through the seething waters.

At 4 o'clock in the afternoon the watch reported it was clearing the captain looked very relieved and went below to get a well earned meal. Five minutes later the little tramp left the Cyclone far behind her a little grey blotch on the Eastern horizon lessoning every minute. Half an hour later and know one would have known their had been a terriable cyclone.

GIRL, AGE 12. (J. T.)

A SUSSEX FARM IN SUMMER

1. The Farm.

(*a*) The Fields; (*b*) the Sitting-room; (*c*) in the hay.

It was the middle of July, and the blazing sun shone on the old white farmhouse, covered with little rambler roses and creepers, and on the fields and buildings surrounding it. Everything seemed to be under the influence of the heat. The cows, standing about in the long grass or in the little brook, swished their tails lazily to keep off the flies, and chewed the cud in contentment. Some of the lazier ones lay on the grass and dozed, others wandered restlessly about, nosing in the hedge around for fresh leaves, or grazing in the buttercups.

In the sittingroom of the farmhouse, with its old oak furniture, its blue carpet, blue walls and blue cushions and covers; its spotless curtains at the window, which stood wide open to let in the breeze, and its old-fashioned pictures, and ornaments, the same drowsiness prevailed. The farmer, clad in a corduroy suit, was lolling in an armchair with his legs stuck straight out in front of him, snoring loudly. His wife, in her mauve "afternoon" dress, was sleeping with her knitting in her lap. The tabby cat lay curled on the rug before the fern-filled fireplace, also asleep. The only wide awake things were the pink roses that clustered round the window and even they drooped a little.

Through the window, one caught a glimpse of children in light frocks, and, on drawing near to the hay field, they could be seen romping and playing in the hay. Children of all ages and sizes were there, the girls in pink, blue and white, the boys in sailor suits or smocks. Some lay on the cocks or the grass, tired with play, others, energetic were climbing on to the haystack, and others again sat under the trees and played quiet games. And the sun shone scorchingly on all alike.

Boy, age 11. (A. H.)

A Farm in Summer

(1) Early morn and feeding the Chickens.
(2) Midday meal.
(3) Eventide.

1. Looking out of my window one summer morn a magnificent sight met my eyes. Stretched before (me) was a purple haze through which was a faint golden sun. This seemed to join some green meadowland dotted here and there with sheep. Under my window was a boy dressed in a dark jacket feeding some chickens. Young calves frisked about round their mothers and the horses were just being leaded out to gather the harvest.

2. Soon I wandered into the hayfield and I saw under the spreading trees men eating bread and cheese. The sun was then in the midst of pale blue haven in which were little creamy clouds a pond at the far end of the field sparkled like diamonds. In the golden hay red poppies showed their drooping heads. The horses were at the pond drinking there brown skin glistening under the gorgeus sun.

3. After the work the horses were leade down a small lane. The sun had just dissapeared behind the horizon leaving a pink streak across the madowland. The horses and men had now left the field. I was their alone and all was still.

CHAPTER XIII

COMPRESSION AND EXPANSION

NOTE-TAKING

NOTE-TAKING is an exercise in the analysis of sense. Children learn to understand the difference between the plain statement of a fact and that fact fully explained, illustrated by examples, and the ideas suggested by it discussed. They learn to pick out quickly the main facts from explanatory details when they read, or listen to other people reading or speaking.

This work is closely dependent upon, if not to some extent a recapitulation of that already done. The children have been given entire freedom of expression, at the same time being led to give their ideas connection by making them surround a central point. These two factors—the central point and the ideas bearing upon it —will now be treated in connection with two processes: *Compression*, i.e. the isolating of the central point except for the mere statement of facts directly leading up to or resulting from it, and *Expansion*, i.e. the explanation, or discussion, of the central point from various points of view or with detailed description.

These two processes the children will learn from various exercises given which will give them practice in (*a*) getting hold of the *gist* of a thing and (*b*) expanding to a small or greater extent the facts which they have already stated in the shortest possible way. They must

see the tree laden with blossom, and then shorn of everything but the main stem. Words are used to *state* facts and to *explain and beautify* them, and each style is suitable for different occasions.

The insistence on the necessity of a central point is continued in the form of a demand for definite facts, thoughts, or situations as bases of ideas. We want children to express themselves freely, but we want them also to realise that ideas are ideas and facts are facts, and that ideas charming in themselves may become aimless if not drawn from right facts. Inversely they should realise that facts, dull in their mere statement, may be made alive and vivid if imagination and thought are expended on them and expressed. One has every right to have and express what ideas one likes; but one must not expect one's ideas to have much value or even interest if based on wrong facts or no thought, although the manner of expression may be delightful to listen to.

They will first of all then have practice in note-taking. This in its elementary form will consist in focussing upon the central points of changing pictures when descriptions are read aloud. Again, oral compositions can be given, and instead of the listeners testing the accuracy of the expression by sketches, they can write down the heading of the pictures described. The narrator, speaking from a plan, will afterwards compare his with those made by the class, and criticisms be given as to whether he made his central points clear. In these earliest exercises children will register in language definite facts and objects seen in concrete form. They can then be gradually led to recognise points which are more subtle and will be able to isolate abstract ideas. The following are examples of very early attempts.

Oral Composition

GIRL, AGE 9. *Girls' High School.*

There was a big green hill and it was right in the middle of two little ones. There were three in a row. And on the top of the big hill there was a little red cottage with a thatched

roof and all smoke coming out of a hole in the roof. And on top was a blue sky which looked as if it touched the hills. And going round in a circle in the sky were some black birds.

Various members of the class, asked what they had considered the central point, all agreed that it was the cottage.

This was confirmed by the narrator and criticism asked for; *e.g.*:

1. "She showed up the hills as much as the cottage."
2. "I thought it must be the hills; she said much more about hills than the cottage."
3. "There was contrast in colour. The red cottage showed up against the blue sky."
4. "There was contrast in size—the big hill and the little cottage."
5. "She gave her central point a good position—the cottage on top of the hill."

Oral Composition

GIRL, AGE 11.

Theres a big red sun in a big pale blue sky and below is a big blue sea. And theres some ships on the sea. After a while they get into a harbour and theres a storm coming on and the sky is very grey. The sun has gone. The ships are overturned and you cant see any men on them. On the sides of the shore there are a lot of people standing looking out to sea. The shore is sandy and there are cliffs on them. The ships are battle ships.

The class was asked to read headings, *e.g.* (1) The sun; (2) the harbour; (3) the people; (4) the ships.

No one agreed with the following given afterwards by the narrator:

(1) The Sky; (2) the Battleships; (3) the Harbour.

Some of the criticisms given were:

(1) "I think she showed up the sun more than the sky. Then she said the ships were wrecked and said they were battleships afterwards."

(2) "*I* don't think the sky was her central point in the first picture."

(3) "Everybody was looking at the ships, which made them stand out."

(4) "There wouldn't be a wreck in a harbour. I always thought a harbour was a place of refuge."

These are examples of very elementary attempts, which nevertheless give practice in emphasising the central point and isolating it from its surroundings.

If the teacher reads aloud, he will in the early stages choose descriptive work. For it is not the words which fasten themselves into the minds of young children so much as the pictures which those words call up. We want to introduce them primarily to the author's idea and get them to reproduce that; then if certain of his words and phrases are reproduced also, it will be because they are so closely bound up with the idea as to be almost inseparable. The word will be used attached to the sense.

Early exercises on note-taking then might be given on material in which the central points are situated amidst vivid surroundings, and can easily be recognised as the teacher passes on from one to the other. If, for example, the story of Naaman and Elisha is read aloud the headings can be written down by the children as the pictures change; *e.g.* the captive maid and her mistress, Naaman before Elisha, Naaman bathing in the river, etc. There are many of these Bible stories described with wonderful vividness and dramatic power, which are suitable for work of this kind—such, for instance, as that of Elijah and the false prophets of Baal, Daniel and the lions, etc. The myths of ancient Greece and Rome again are so vivid in scene and grand in character that the description of them gives rise to a style of writing which is to some extent in keeping with the dignity of the subject. For this reason, if for no other, such stories as these are the best with which to let children begin getting material for compositions which are not concerned solely with the product of their own imagination.

The first attempts at note-taking will therefore be concerned with narratives and descriptions, either from stories read aloud or oral compositions given by the class. The notes they take will form a plan for a composition and they will thus have practice in compression and expansion.

EXAMPLES

BOY, AGE 11. (C. S.) *Mixed County School.*

A PLAN OF FIVE FIRST GREAT PICTURES IN "THE ARGONAUTS"

I. Jason lives with old Cherion, in his cave, with all the other Princes.
II. Cherion shows Jason the land which really belongs to him.
III. Jason carries the old woman across the flood.
IV. A man told Jason that a man coming into the town wearing one sandal will be heir to the throne.
V. Jason arrives at his uncle's palace.

Below are two examples of work done on the same material. One is the composition of a boy who has gone through the whole course from the beginning, the other of a girl who only came into the form when the children were learning note-taking. She wrote well but reproduced the story on conventional lines. She gave words, not pictures.

GIRL, AGE 11.

PERSEUS

Now it was foretold to Acrisius, that because he had risen up against his own blood, his own blood should rise up against him; and it was foretold that his daughter Danae should bear a son and by his hand he should die. . . . In time Danae bore a son and when Acrisius heard this he put Danae into a chest which he set upon the sea. For two days they floated till at last Danae fell asleep. She was awakened by the chest grinding on the rocks near a strange shore. Danae shrieked for help and observed a fisherman coming towards them. He drew them to the shore and said they could live with him.

Boy, age 11. (B. B.)

Perseus

1. Acrisus's Court. (*a*) The Prophet comes in.
2. Danee being thrust into the brass prison.
3. Danee and the babe being put in the cask.
   (*a*) Out on the ocean.
4. They run ashore.
   (*a*) Dictys; (*b*) he gets them ashore and comes to their help; (*c*) he adopts her, etc.

(Paragraph 1*a*.)

The Prophet comes

When suddenly the curtains part, and there stands an old man with long white hair and a flowing white beard. Cruel King cries he as thou hast sinned against thy people, there shall be born of thy daughter Danee a son who will rise against you.

(Paragraphs 3 and (*a*) and 4.)

Danee and the babe being put in a cask

When he heard of this Acrisus was very angry, and said he would have them put in a cask, and sent out to sea. It was a beautiful sunny day, and the sun made the golden sand glitter, but there stood to men with cruel hard faces, and long black hair they held in their hands a spear, and on their backs are slung round shields. They are looking seaward, and there is a small cask with Danee in it her head bent in her hand, and her hair streaming in the wind.

Out on the ocean

When Danee looked up she saw the cask was floating in the middle of a saffire blue ocean far on the horizon there was a faint grey mark, and above that shining in a dark blue sky is the red sun. The baby is asleep in its mother's arms, she is gazing at the land.

They run ashore

Several days pass the babe is still sleeping, and Danee is faint with hunger when they run ashore the billows leap high above the frail cask, and burst in foam at the foot of the great grey cliff and Danee screams for help.

Although the boy has more spelling and punctuation mistakes than are to be found in the girl's composition,

there is a distinction about his style which is lacking in hers.

The plan of his composition, however, might be improved. For instance, the third heading should be "The Banishment of Danae," with sub-headings:

(*a*) Danae and the babe being put in the cask.
(*b*) Out on the ocean;

since Danae being put in the cask is as much a part of that central fact or situation as the second sub-heading. The fourth main and sub-headings are better.

The composition just quoted shows one picture described in one paragraph, with the central point of each an object or an action. The following compositions, also written from notes taken in class, contain paragraphs into which are introduced many little pictures all bearing on the same point.

EXAMPLES

GIRL, AGE 11. *Girls' High School.*

(1) The many places Perseus saw.
(2) The awfulness of the deserts.
(3) The three grey sisters.
(4) Perseus conversation with the three grey sisters.

The many places Perseus saw

Perseus passed through many lands, beautiful countries with wonderful palaces, and gardens rich with fruit. Ugly dark cities, full of black buildings and dirty streets. He passed through vales and dells, brilliant with gay flowers, and he passed through cold, dark, dreary plains. Through mountains, and woods, alive with twittering birds.

The awfulness of the deserts

But at last he came to awful deserts where hardly a soul had been before. Not a living thing to be seen, not a fly, nor a bird, or beetle. Not a sound, and the air was cold and thick with feathers, and through this awful land Perseus walked seven long days and nights.

The three grey sisters

And at last he saw the three grey sisters sitting on a rock, chanting a weird song of why the old times were better than the new. The snow fell and froze the hair of the three grey sisters, making them look uglier than ever. They passed the eye from one to the other, but they could not see. They passed the tooth from one to the other but they could not eat.

Perseus conversation with the three grey sisters

And at last one of them said, "Who is this who comes disturbing us in our old age." And the second sister said, "It is one of the sons of men." But Perseus answered "I honour your old age, and have come to ask you the way to the Gorgon. I am a son of the Heroes, and I am sent by them to get the Gorgon's head. But the third Grey Sister growled, "You are a son of the Heroes, and we hate the Heroes because they are new. We love the old things, and hate the new." And then Perseus left them to groan as they would.

GIRL, AGE 11. *Girls' High School.*

1. Perseus's journey.
2. The Unnamed and Unshapen Land.
3. The three grey sisters.

   (*a*) Sitting; (*b*) passing the eye and the tooth; (*c*) the sister's talk with Perseus.

Perseus's journey.

And Perseus journeyed on and on never resting never weary past many a pleasant land and many an unpleasant one, until he left the shining hills of Greece behind him and came to the most dreary and ugly land he had ever been in before, and so he journeyed on until he came to the Unshapen land, the land which has no name.

The Unnamed and Unshapen land.

And there he found ice and snow, dreary bleak and cold under the clouded sky, and he felt very cold as he went through it.

The three grey Sisters (a) *sitting.*

And there were the three Grey Sisters sitting on a rock with their heads bent low upon their breast and singing a little tune.

(b) *Passing the eye and the tooth.*

The three Grey Sisters had one eye and a tooth between them which they passed from one to the other nodding their old frosty heads but they could not see even when they had the eye nor could they eat with their one tooth and thus they sat in the full glare of the moon for whose rays they were none the warmer passing the eye and the tooth from one to the other.

(c) *The Sisters talk with Perseus*

When Perseus reached the place where the three grey sisters sat on the rock he spoke to them; he said "Oh venerable mothers you with your old age should be able to tell me the one thing which I thirst to know." Then cried one "Who is this that dares to reproach us with old age" and another "This is one of the children of men." Then said Perseus "I do not reproach but honour your old age and respect you but my heart is hot within me for I know not the road to the Gorgon who I mean to slay if you would but tell me the way I will leave you and trouble you no more."

Further practice will enable the children to register ideas and facts which are not so definitely seen in a pictorial setting. Passages might be read to them from books on general history or on subjects which lie outside the ordinary school course and the chief points noted by the class. An example is given of notes taken from a chapter on China selected from *A General History of the World.* This was read aloud and difficult names written on the board.

GIRL, AGE 12. *Mixed County School.*

CHINA

1. A Description of Chinamen and their Customs.
   - (*a*) In School.
   - (*b*) A Visit.
2. Some Wise Kings.
   - (*a*) Che-Hoang-ti.
3. The Life of Confucius.
   - (*a*) A Teacher.
   - (*b*) His Books.
   - (*c*) His Sayings.

4. The Tartars and their king Genghis Khan.
   (*a*) Kublai Khan subdues the Chinese.
   (*b*) The City of Pekin.

The material will vary in difficulty and range of interest to suit the capability of the children concerned. And as time goes on oral composition or "speeches" will become longer and more complicated. Members of the class will be allowed to speak on any subjects which interest them, while the listeners make notes of the chief points mentioned. If criticism is invited afterwards it might deal with such points as:

(*a*) The speaker's accuracy in keeping to his point.
(*b*) The clearness of his exposition.
(*c*) The vividness of his style.
(*d*) The interest of the subject.

In this way everybody in the class will be kept fully occupied, the interest varied, and the attitude of the listeners not merely critical. If the speaker is learning to express himself, the other members of the form are learning to register facts as well as listen to them. Such practice leads on to debate, which might occasionally take the place of "speeches." Here again definite points should be registered, and arguments based on facts clearly stated should be expanded with vivid explanation.

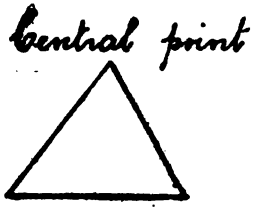
CHAPTER XIV

COMPRESSION AND EXPANSION

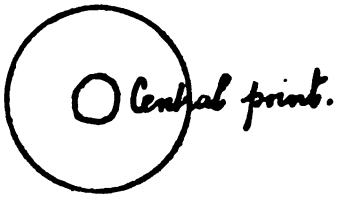
The Making of a Summary

The children have had practice in compressing descriptions into main and subordinate headings and in expanding these again into fuller accounts. They can now be given exercises in picking out the central point of an account read to them, an oral description given them; cuttings from the newspaper or stories in books.

Whatever their material may be they will seek for the central idea or fact upon which the whole hinges. Having decided upon it they may set it down in some form such as (1) a Triangle, in which the central point is written at the apex and the main fact or facts stated which led up to and resulted from it; *e.g.*:



(2) A circle in which the central point forms the centre, surrounded by the chief facts bearing on it; *e.g.*:



or (3) The central point may be visualised as held aloft by those facts or ideas which give it significance; *e.g.*:

If any such form is used it may be found to help in isolating the point in question and lifting it out of all the details in which it is embedded.

A Summary can thus be made by connecting the chief statements, and the whole account therefore compressed into one paragraph.

To *expand* this let the children make a plan for a composition in three paragraphs—thus giving a paragraph to (*a*) the main facts leading up to the central point; (*b*) the central point itself; and (*c*) the main facts resulting or deduced from the central point. They can expand it still further by making a plan for a composition in five or six paragraphs, and so on.

The children learn from this exercise the relative importance of facts and how certain things, picturesque in themselves, must sometimes be suppressed in favour of others more closely connected with the main fact.

It is to be understood that the point of a story or a description may not take any *central position* in the narrative. The *point* is the kernel of the whole thing, what it is meant to show, why in fact it was written or spoken about.

Sometimes the central point takes also the central position in point of time, but this need not be taken for granted. The central point is placed at the apex of the triangle in order to make it stand out as the thing upon which everything hinges, but it *need* not be actually stated till the end of the account, nor need it be actually stated at all. If, however, an idea is the central point, it must be shown up throughout the whole description. An example of this may be seen in the story of the Brahman who was told to do penance on the Ganges for the expiation of his sin and who spent fifteen years in penance on other streams and rivers in the belief each time that he had reached the Ganges. When he came to the next world he was forgiven by the gods because he had done his penance in spirit. The central point is stated in the last sentence, and the fact that he saw the Ganges rolling beneath him as he was dying is not the point of the story at all.

Exercises in which children are made to think what is the real hub of an account, even if it is not actually stated, will be found very useful as an introduction to more advanced note-taking.

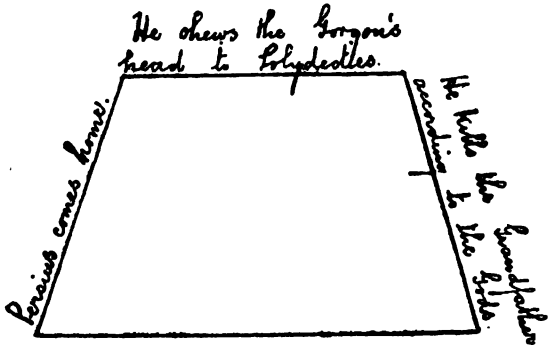
EXAMPLES OF EXERCISES ON COMPRESSION AND EXPANSION

From Kingsley's *Heroes*

GIRL, AGE 11. *Mixed County School.*

HOW PERSEUS CAME HOME AGAIN

Part V. He shows the Gorgons head to Polydecties.



Summary in one paragraph

Perseus came home after his seven years journey and took the Gorgons head to Polydecties & turns him into stone. Then he went to see Acrisius his grandfather but in hurling the javalin which was one of the sports then the wind carried it aside so that it killed Acrisius and thus fulfilled the saying of the gods.

Plan in three paragraphs

I. Perseus comes home. II. He shows the Gorgons head to Polydecties. III. He kills his grandfather according to the saying of the gods.

Plan in 6 headings

I. Perseus reaches the beach.
II. Perseus meets his mother & Dyctus once more.
III. Polydecties mocks him.
IV. He shows him Gorgons head.
V. He goes to the games at his Grandfather's Court.
VI. He kills Acricus by accident.

Composition in three paragraphs

(Paragraph I.)

When Perseus came home the first thing he did was to go to see his mother & Dictys. They wept over one another for it was seven years and more since they had met.

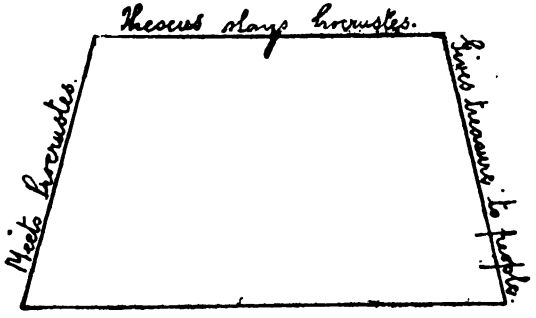
Composition in six paragraphs

(Paragraph I.)

Perseus in his boat skimmed across the blue waters till at last he reached the sandy beach. Leaving (the) boat on the beach as of old he strode up to his old home with the goats skin under his arm.

GIRL, AGE 11. (J. T.) *Mixed County School.*

THESEUS AND PROCRUSTES



Summary in one paragraph

Theseus met a wealthy man on his journey to Aphidnai, who offered him hospitality. While they were going up to his castle, the stranger went back to see some merchants. Theseus met an old man who warned him that the wealthy man was Procrustes, a robber and a murderer. Theseus then went back and slew Procrustes and gave his treasure to the people.

Plan in 3 paragraphs

1. Theseus meets Procrustes.
2. The old man warns Theseus.
3. Theseus slays Procrustes.

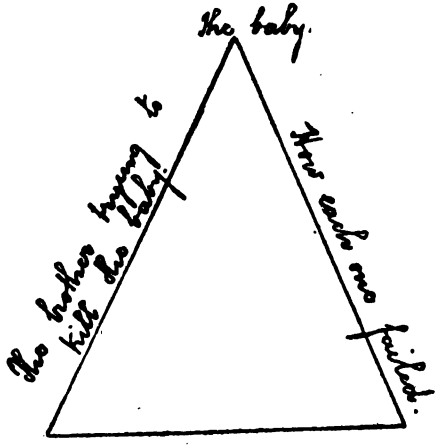
Plan in 6 paragraphs

1. Theseus meets Procrustes.
   (*a*) Procrustes.
   (*b*) The doleful mountain.

2. Theseus meets the old man.
   (*a*) Carries his faggot.
   (*b*) Is warned by him.

3. Theseus slays Procrustes.
   (*a*) Slays him.
   (*b*) Gives treasure to people.

FROM STORY TRANSLATED FROM HINDU



GIRL, AGE 11. *Girls' High School.*

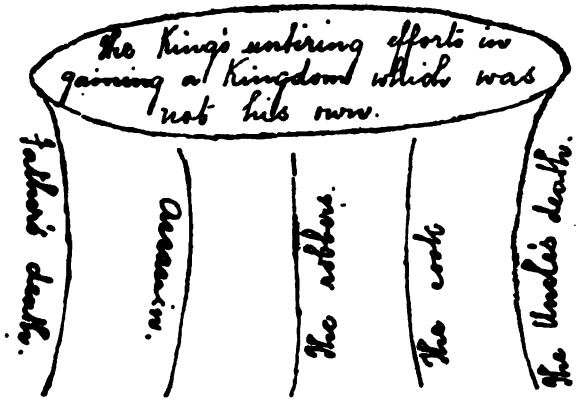
Summary

The wicked uncle tried to kill the little king, so as to have the kingdom to himself. He ordered many people to act thus, but each plot failed, in the end the wicked brother was slain, all his efforts were in vain.

Plan in 3 paragraphs

(*a*) Brother making the plans.
(*b*) Fulfilling them.
(*c*) Fails and dies himself.

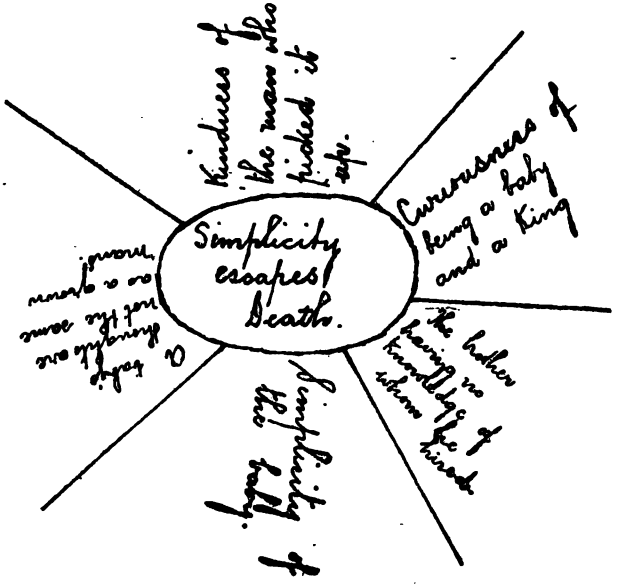
GIRL, AGE 11. *Girls' High School.*



Summary

Although the king tried every device possible:—by sending the assassin to kill the baby king, by the robbers stationed on the road to kill him, and by making the cook put some deadly poison into his milk, he could not kill the baby to obtain the kingdom, and at last he was slain himself.

GIRL, 11 YEARS. *Girls' High School.*


Kindness of the man who tricked it up.
Curiousness of being a baby and a King
Simplicity escapes Death.
Simplicity of the baby

The curiousness of the baby being a king led to the failure of the assassin, the robbers, and the cook. Because the babies thoughts not being like a mans led to him laughing and breaking the glass containing the poison.

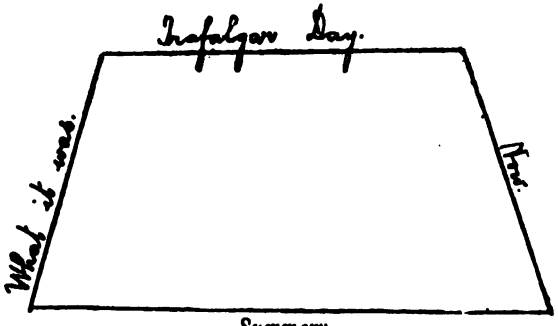
Plan for 3 paragraphs

1. Jealousy.
2. Curiousness.
3. Plans (1) Robbers (2) Cook (3) Assassin (4) Failure of plans.

FROM ADDRESS GIVEN ON TRAFALGAR DAY

GIRL, AGE 11. (J. L.) *Mixed County School.*

THE SEA



Summary

In 1805 there was a great war between the allied French & Spanish & the English. Trafalgar day is the anniversary of a great English victory. Nelson in his ship "the Victory" gave the first crushing blow Napoleon had ever felt. We are in something the same conditions now during this war.

Composition in three paragraphs

It was during the war between France & Spain & England that a great victory was won by the English giving Napoleon the first crushing blow he had ever felt.

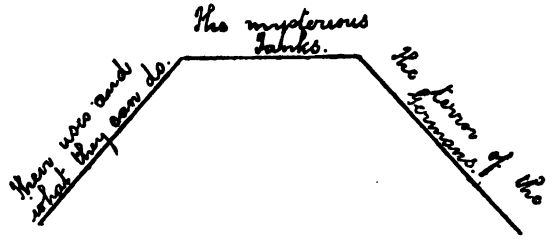
It was on the 21st of October 1805 the day of battle came. Admiral Villeneuve with the French & Spanish fleets consisting of 33 ships came to meet Nelson whose ships numbered 27. Nelson was struck down in the first hour of battle by a bullet from a sharpshooter in the rigging of the French ship "Redoubtable" whose guns "the Victory" had silenced. The battle was won by the English before evening. They succeeded in capturing 18 of the enemy's ships, but they were so battered that only four reached England.

The war of to-day is very similar to then. The Kaiser like Napoleon wants to be Emperor of the world. Germany wanted Belgium to let her go through to get to France and on to England. She bravely refused to let them. England, France, Serbia, & Italy & Russia came to her aid and now Nelson's motto is ringing through the country " England expects every man to do his duty."

From a long cutting from "The Times" describing the first appearance of the Tanks

GIRL, AGE 12. (M. R.) *Mixed County School*, 1916.

Summary



The tanks used against the Germans, in France, are huge armoured motors, They resist all machine and rifle gunfire and knock down almost everything before them. They may be seen in the dusk ambling off in single file like huge animals to do their deadly work. They crash through woods and trample down trees and undergrowth, they also trample down small houses and sheds. The Germans are frightened of them and say they are not fair warfare.

Composition

1. Their fantastic appearance.
2. Their antics.
3. Tales told of their deeds.

These tanks look huge square masses of iron. They are armoured motors used against the Germans. They are made of very thick plated iron and they resist all rifle and machine gun fire. They are provided with machine guns and ammunition. They are painted dark colours that do not show against the earth and trees. They have large caterpillar wheels that go over anything.

A lot of these tanks may be seen in a large field. They look like a herd of huge animals. They look like huge square misty masses against the darkening evening sky, and you can see them ambling along to join the others and heaving their great masses as they leave the field in single file to do their deadly work.

There are many tales told of what these tanks can do. One of them went alone into a jam factory fortified by Germans and took it without a fight. Another went crashing through a wood and met a party of Germans who got behind a tree thinking it was safe. The tank came on and knocked the tree down killing them all.

From Oral Compositions

As the child gives his composition the others make the triangle and look out for the central point. At the end of the oral composition the summary is written. The children are all asked in turn to read their "triangle," but no summary is read aloud unless the central point is correct.

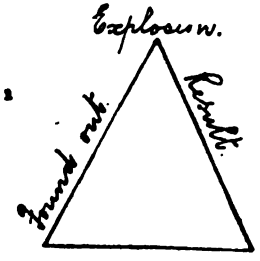
Boy, age 11.

Oral Composition

It was a moonlight night and the country looked black. Against the blackness you could see figures, not distinctly because of the black which surrounded them. Suddenly a blazing searchlight broke the darkness and showed up some German soldiers and a maxim gun in a vital position which would have shown our soldiers hundreds of men lost. There was a sharp report of a 75 and you can't see anything distinctly but pieces of legs and arms flying about.

Work of the rest of the class

e.g. I.:



[1]

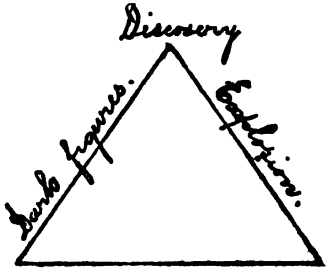
e.g. II. (w):

[1] Central point incorrect.

Summary

One night a party of Germans were killed in the act of inflating the trench.

e.g. III.:



Summary

In a dark night indistinct figures could be seen. The ray of searchlights found the Germans, and they were blown up.

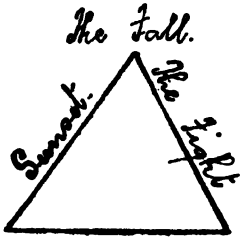
The following description given by another boy of 11 is chosen as an example because it was so full of detail and yet so merely suggestive with regard to actual facts that the making of a summary was a difficult exercise.

Not all of what he said could be taken down, but the account is sketched below:

Oral Composition

BOY, AGE 11.

In front of me was a huge cliff. Towering right above it was a long range of grey mountains. It looked as if the tops were fading right into the sky. Just over the mountains the sun was just sinking turning the blue into a lovely gold. Suddenly something seemed to slip and it falls gathering speed as it fell . . . the heads of savages appear and shots are heard. . . . Suddenly there was a shout and the heads disappeared. The sound of distant fighting came faintly down.



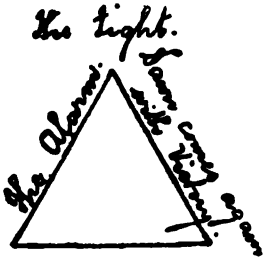
Summary

One night at sunset a dark looking object falls over a precipice which causes a great fight.

Oral Composition

The rays of dawn came stealing over the battlefield showing the dark form of a sentry, etc.

e.g. I.:



e.g. II.:

An alarm is raised at dawn, a battle fought, and some enemy trenches captured.

Beginning with such easy exercises the children may next be given practice in making summaries of longer and more complicated speeches, of lessons, chapters from books, and of long poems such as "The Ancient Mariner." Thus they may be led to read widely but not vaguely, and to feel an interest in the craft of expression as well as in the matter.

CHAPTER XV

STYLE

STYLE, in whatever connection we think of the term, presupposes a relationship. It is a manner of communication, whether it be through sight, hearing, movement, or by words. It is expressed in social attitude, in games, dancing, music, and all forms of art. And there are manners of speech and of writing. Good style is therefore the best means of communication. The most complete interaction is the result of the truest expression.

It is in the first place intimately connected with the subject which is being expressed. If words are the medium they must so fit the idea that the one merges into the other. A lofty thought clothed in flippant words is not conveyed, just as a subtle light idea is lost in a ponderous vehicle of sound. A manner suitable to an adult is grotesque when adopted by a child. Dress which expresses the grace of one individual distorts the form of another. In every department of art the most perfect expression is in proportion to the truth with which the subject is revealed.

But if the mode of expression arises with the nature of the subject, it is modified by purpose and occasion. The same idea can be expressed in different ways according to the character of the ground in which it is to be planted. It may be penetrating, suggestive, or persuasive, and in all these styles preserve the intrinsic meaning of the subject. Style therefore must vary, adapting itself to

the subject and the object so that both are brought into the most perfect relationship. If we are writing for children we do not address them in erudite terms, nor do we expect colloquial phraseology from the pulpit. The method of expression must be in harmony with the subject and the purpose if rhythmic vitality is to infuse and embrace both. And the simpler and more direct the appeal, the better the style, the higher the art: simpler and more direct in the sense of the ease with which the gulf is bridged, the sureness with which the words wing their entry into another mind or heart.

"The little more and how much it is, the little less and what miles away." In watching good tennis, hockey, or cricket, one sees the players throw themselves into beautiful positions which change continually, simply because the purpose is continually changing. The shooting out of the fielder's arm is only beautiful in form if successful in attainment; if without undue effort and without loss of poise the bend has been made at exactly the right angle, at exactly the right second, to carry out the command of the eye and brain. The action is artistic in so far as the simplest, most effortless, most direct means have been taken to accomplish what was desired.

But if style arises with the nature of the subject and is modified by purpose and circumstances, it is just as certainly infused with the personality of the individual. He carries himself into his subject, colours it with his own interest, and defines it by his way of looking at life.

Style is therefore a distinct thing, separable from subject and object although emanating from the one and reaching over to the other. There is an art in conveying thought even when the thought itself is scientific rather than artistic. And it is an art which more than all the other arts makes life beautiful and gives to human intercourse the delight of infinite variety.

We do not propose to discuss here subtle points of style nor the various forms that it can take. We would

but try to show how far it is applicable to children's work by virtue of its connection with all expression.

It has been noticed that even at an early stage of their training two main styles of description have originated out of two types of subject-matter. This has been quite unconscious. The narrator's primary interest has been in what he is talking about and his chief effort to fit language to his own ideas. He has had, however, an audience in mind, and a desire to enable it successfully to catch his meaning. It is the presence of listeners which occasions *means* of expression at all, and in so far as he learns to form a bridge between his mind and theirs he develops style.

But suppose he is suddenly placed in a different situation and presented with a subject which is not suggested by his special interest. To be successful two things are necessary. He must view the subject from inside so as to learn its meaning, and he must know the purpose of his expression. Thus a style which was unconscious when both subject and occasion were familiar must be made a conscious art if children are to be enabled to express themselves in any circumstances in which they are likely to find themselves, and on subjects which do not voluntarily arise out of their own choice.

Different modes of description will now be studied and the narrative and reflective styles adapted to subject and purpose. The "erudite" style is hardly one that we should encourage very much in children. A good many years must pass before they can justly give information to their fellow-pupils or to any one else. In so far, however, as this method of description produces a clear statement of facts it is a valuable acquisition if only for the purpose of examinations. For the most part, however, children are but expressing what they themselves have experienced or what they themselves are learning, and their manner of speaking and style of writing is therefore descriptive or reflective. They *share* their

ideas and thoughts with other people rather than seek to *inform* them of unknown facts.

The narrative style is concerned with action and events which follow one another in logical order. Here the writer mounts the horse at the starting-post and travels with him the whole length of the course, pointing out those landmarks which his knowledge of his readers tells him will be of special interest or unintelligible without explanation. There is little comment in this style, which is characterised by movement which flows onward towards a final goal. It makes its most direct appeal by the swiftness with which straight paths are taken and the neatness with which sharp corners are doubled.

But there are occasions when the movement is seen in eddies and circles rather than in these long stretches and curves which lead but to another and home. Such rhythm is given to reflection, which may seek nothing but enjoyment in the contemplation of ideas closely associated. "You should choose an old tumble-down wall, and throw over it a piece of white silk. Then morning and evening you should gaze at it, until at length you can see the ruin through the silk, its prominences, its levels, its zigzags, and its cleavages, storing them up in the mind and fixing them in the eye. Gradually these prominences, wrinkles, and hollows will assume the shapes of mountains, streams, and forests; you can fancy travellers wandering among them, and birds flying through the air." [1]

So eleventh-century Sung Ti advised a fellow artist, and we are told that Leonardo by similar counsel stimulated the imagination of a contemporary painter. And such exercises we can give to children, not so much to give vigour to their imagination as to practise them in the art of weaving it around external stimuli.

We present something to them then and ask them to allow their ideas to play round it, communicating such as come in the language which naturally suggests

[1] From *The Flight of the Dragon*. Laurence Binyon.

itself. They may wander away only so far as they can still hear or see that which gave rise to their ideas. The more varied and suggestive such stimuli are the better: a bright strip of Eastern embroidery, a model of a perang, a fishing net or a horseshoe—anything which is likely to take them as soon as possible out of their immediate surroundings.

Does this bring us back to ruminating, allowing ourselves to wander from image to image, guided only by the extrinsic association of one with the other? But there is a difference between day-dreaming and reflection in so far as the latter is tied to the starting-point from which it is never allowed to get far away. One reflects with the idea of connection definitely in mind. One day-dreams in the sun with sleep as a happy goal. Halfway between dreaming and thinking, however, there is no need for careful selection. Everything near at hand is caught up by the mind which hovers above until, the ideas evaporating, it flutters down to the stimulus which inspired its flight.

Association of intrinsic meaning gives rise to a more thoughtful style of writing, and is concerned at an early stage with the contemplation of statements or the answering of questions. Such a style is suitable to the solving of problems, where the purpose demands the combination of different aspects into a fresh proposition. In thinking, the stream of consciousness is directed and under control; evidence is sifted, ideas compared, and only those selected whose association is in virtue of their inner meaning and significant relationship.

Various subjects will, therefore, be presented and practice given to the children in determining the style which is suitable to each. It is noticeable that the character of the stimulus determines its own type of associations. Auditory images are often provoked by sound, visual stimulus produces pictures, while the consideration of problems tends to aggregate others in association. Thus will imagery appear in the degree with

which it elucidates the subject and serves the purpose of expression.

Examples of First Exercises

Lines written on the board:

> The moon is up: the stars are bright:
> The wind is fresh and free;
> We're out to seek for gold to-night
> Across the silver sea!
>
> The world was growing grey and old;
> Break out the sails again!
> We're out to seek a Realm of Gold
> Beyond the Spanish Main.
>
> Alfred Noyes.

Boy, age 13. *Mixed County School*, 1916.

The moon lit up the dark shadowy sky, as the black cloud ghosts floated across the night sun. Can't you see the wind tearing across the sky, driving its flock of sheep before it, as though it has just been released from prison? Fresh and free, the herdsman drives his flock over the sky. Can't you see the little ship glide across the silver sea, as though it is borne through the wind on wings? The sails, that we can see, are filling out boldly as the little ship rises on the top of a tall wave, and floats down to the valley and the other side. Perhaps the little ship is out for plundering. Can you imagine the little ship, striding up to a Spanish Galleon, bidding her surrender? If she does not, can't you see her firing broadside, into the Galleon, the sound floating across the silvery sea. The little ship then boards the Galleon, and I can imagine them singing there old sea song as they give no quarter. Imagine the little ship firing into the huge animal which carries so much tresor. The sabres flash in the moon, and the decks turn red, as many a man goes down, piercing the still night with a shriek of agony.

Girl, age 12. (J. L.) *Mixed County School.*

In Search of Gold

Where are you going? the question comes, the wind seems to call us over the sea. The pale white moon seems to say "the world is growing old, come out for adventure, come seek for gold and I'll light you up all the way." And can't you

see the stars twinkle as if they would say come seek for adventure. Most likely our boat is dancing on the silver moonlit sea longing to be out at sea and doing its best to say come out, come out with me. Perhaps we will find strange new lands, or may be golden store Oh come with me and dream at home no more. Surely these will prevail and we will go out and seek a realm of gold beyond the Spanish Main.

Boy, age 13. (C. W.) *Mixed County School*, 1916.

A Plaster Caste of a Fish

1. The mountain river.
2. The enterprising fisher.
3. Caught.

Lying on a stone slab, a carved fish reposes made also of stone. It lies like a real fish with its staring eyes and open mouth. As I look upon it the slab of stone melts away and forms a river. Also hills appear each side towering away as far as I can see. The stone fish I see on the bank and as I watch it, it changes colour and stirs. Scales form on its sides and with one stare around I see it leap into the river.

As I watch its happy movements a man appears, carrying a fishing rod and basket. I see him get his rod ready and lower the bait into the water. The fish I watch again and see it take little bites from the bait not taking a big enough one to be empaled upon the hook. Many times I see the man lift the rod only to find nothing but some of his bait gone.

Now the fish gets bolder thinking that there is no hook and stake bites. It gets impatient and swallows the bait. The fisherman I see pulls the rod up and upon the rod the poor fish he sees empaled. He lifts the fish and takes the hook out. He now puts the fish on the top of the basket. As I look the scene vanishes and I again see the stone fish on its stone resting place.

Girl, age 13. (J. T.)

Reflections on seeing the Figure of a Fish

1. Introduction.
2. Reflections on the figure.
   (*a*) Where it began its life.
   (*b*) A journey.

2. (*a*) While looking there rises before me a picture of the place where it began its life. Perhaps it was a mountain stream rushing and gurgling over the smooth white pebbles that formed its bed, carrying on its way moss and stones from its banks, and finally running into a river. Perhaps it was in the depths below the broad still surface of a lake, among the roots of the tangled green waterweeds and rushes.

Then, etc.

BOY, AGE 12. (B. B.) 1916.

TUNE PLAYED

I think when I hear the tune rising, and falling of a sandy sea shore and the dark blue sea rippling on to it under a clear, and shining sky. Suddenly black clouds begin to rise above the horizon, and the waves get bigger, and bigger, and begin to thunder upon the shore, lines upon lines of them, rearing their white heads out of a dull leaden sea, towards a dull grey sky, and tearing at the shore as though they want to kill it. Then gradually the sky clears, and the waves go down, and cease to thunder upon the strand, till the sky clears and the sun comes out, and the waves ripple on to the beach as though there had been no storm.

SAME TUNE

BOY, AGE 13.

This piece reminds me of a camp, out in Africa. Some men are preparing something to eat. As I listen I seem to see a man come staggering in the camp saying he had caught the fever. And again as I listen I seem to see a number of men carrying a dead body between them, and then standing mournfully over his last resting place.

COMPARE THE RULE OF STEPHEN WITH THAT OF HENRY I.

GIRL, AGE 13. (J. T.) 1917.

Plan

1. Character of the two kings.
2. Henry's government as compared with Stephen's.
3. Conclusion.

In comparing the reigns of these two kings, one must take into consideration their widely different characters. Henry, though as an individual may be called hard and even cruel, made a much

better ruler than Stephen who, with tremendous physical courage, gentle and handsome had not Henry's great mind.

And in those days a strong man was needed in England, for the barons oppressed the people terribly, and a wise king was needed to protect them. Henry saw this, and set about crushing them. He set up a court called the Curia Regis, in which the barons were tried. He saw that some were becoming too powerful, so he took their power from them, *e.g.* Robert of Belleme, whom he sent to Normandy in 1101. On the other hand, Stephen was not strong enough to keep them down, and he could not protect the people against them. Henry tried to get too much power into his own hands, by wanting to have power in the church, but Stephen had not enough in his, as we see by the power of the barons.

Thus we see that Henry, though harsh, was far the better king of the two. He gave the people splendid government, but he taxed them heavily for it. Stephen, though perhaps the better man, was not nearly strong enough for a king in that time. If we take the words of the old chronicler, they seem to sum up the country in Stephen's time. "Men said that God and his Saints slept."

COMPARE THE RULE OF STEPHEN WITH THAT OF HENRY I.

GIRL, AGE 12. (J. L.) *Mixed County School*, 1917.

1. Henry I., Character and rule.
2. Stephen, Character and rule.
3. Conclusion.

Having this question set before us let us first consider the good and bad points of Henry's rule and character. Henry, as a personal friend could hardly be called a pleasant companion. He was very despotic and fond of his own way. He could keep the barons in very good order, as he was very strong. He gave the people good rule but made them pay heavy taxes for it. It was he who started the "Curia Regis" and Court of Exchequer." Directly he was crowned he tried to get the people's favour by (*a*) Recalling Anslem (*b*) Marrying Edith, daughter of Malcolm Canmore, (*c*) Imprisoning Ranulf Flambard, (*d*) Issuing a Charter of Liberties. He quarrelled with Anslem, but they made an agreement in which Anslem should be able to go to Rome to be invested, but he would have to

pay homage for his lands. This also refered to any other bishop. The quarrel lasted from 1103–7 and was called the "Investiture contest."

Stephen on the other hand was kind, gentle, and forbearing. Consequently the barons found that it was easy to get the power for themselves. Stephen could not be called by any means a coward, but he was not strong enough to keep the people in order in those fierce days. He did not demand so many taxes, but his rule was so weak that the people soon sighed for Henry I. and his rule. He was a far nicer man than Henry I to speak to, and would have made a good king in later days when the country was in better order.

I think that Henry I. was the better king as he could keep the country in better order than Stephen.

COMPARE THE GOVERNMENT OF EDWARD I. WITH THAT OF EDWARD II.

GIRL, AGE 12. (M. R.) *Mixed County School*, 1917.

1. Edward I.'s good rule.
   (*a*) Won a large portion of Scotland.
   (*b*) Kept order at home and in Wales.
2. Edward II.'s love of splendour and his idleness.
   (*a*) Loss of Scotland.
   (*b*) Chief offices given to his special favorites.

Edward I. was in many ways the same as Henry I., though as a man he was not so cruel as Henry. He gave the people firm rule. He made good laws. He also limited the power of the church and strengthened his own temporal power. He outlawed many of the clergy who refused to pay him the taxes he demanded of them and at last after many clergy had been outlawed they submitted to Edward, but Winchelsey still refused to pay the taxes.

He settled the trouble in Wales by crushing Llewelyn, the prince of northern Wales and his brother David in 1282. He drew up the statute of Wales in 1284 which divided it into 5 sections and by that not allowing anyone man to gain great power. He also gave his son as Prince of Wales in 1301.

He laid the foundations of the conquest of Scotland. He took away the crown from Balliol, who had been crowned king of Scotland in 1295. He crushed Wallace, who rebelled in

1297, at Falkirk in 1298 & took him prisoner and afterwards beheaded him in London in 1305.

Edward II. was a very different man from his father. He let the threads of government slip through his hands and pass into the power of the barons. He was idle and very fond of splendour and his court was a mass of bright colours and glittering jewels. He gave the chief offices of state to his favourites such as Pierres Gaveston and afterwards the Dispensers. The people grew restless and discontented.

If he had carried on the good work Edward I. had begun in Scotland the whole of it would have been completely conquered. Instead he left Scotland alone from 1307–1314. During those years Robert Bruce had gathered round him nearly the whole of Scotland. But in 1314 he was forced to go up to Bannockburn and there was defeated by the Scotch.

CHAPTER XVI

ESSAYS

WITH boys and girls of fourteen it is generally found that they express themselves best when writing on the subject of their own choice. This is natural, since children's intuition is likely to be stronger than their intellect, *i.e.* their power of grasping external facts connected with the subject. But practice in the use of both is necessary, and there are many subjects which lie within the reach of their imagination and their knowledge.

Literature, history, and geography offer ample material for their consideration, and the explanation of natural phenomena or mechanical construction will test their clarity of thought and vividness of description.

It is suggested that three or four subjects for essays should be written on the board at the beginning of the lesson. At the same time it may be allowed by the teacher that any of these might give way to a subject on which a boy or girl was particularly anxious to write.

The greater the variety of subject-matter offered to children at this stage the better. For they are learning to apply all that they have learnt during the earlier periods of their training. At the beginning the material was their own, and their thought was concerned with the synthesis of the bright patches of their imagery, recharging it with the colour and life which gave significance to their experience. By easy stages they have learnt to occupy their minds with ideas which lie outside their

special interest, and perhaps outside their experience; to provide them with the vitality and construction which defined their own images.

It is to be hoped then that the habit of mind has been cultivated which promotes children to look from the inside as well as to judge the effect produced; to get outside their particular interest and view the intrinsic meaning of any subject presented to them.

It is by intuition and intellect that a mastery of style can be attained, that the power is gained of bending words to a purpose. Children should by now regard language with familiarity, and show some aptitude in the manipulation of simple words. These should hold meaning by virtue of the vigour and colour which underlies them and gives them warmth. So that while images do not impinge upon clear thought there is no harsh separation; the image but exchanges its form for that of the word into which it infuses its spirit.

And just as the colour and vitality of the image are translated into the word, so the composition of the picture is reflected in balance of sentence and rhythm of phrase. So that life is maintained by the movement which circulates round the concentrated interest.

Examples are given in this chapter of essays written by boys and girls of thirteen and fourteen years old. They are selected on the basis of showing versatility in dealing with various subjects, while an individuality of style may nevertheless be also apparent. For that reason several compositions written by the same children are given rather than examples of many different children's work.

The essays are printed without correction, and it will be noticed that they are by no means perfect in spelling and punctuation, and one would not acquiesce in some of the statements expressed. But it may be agreed that in all there is an atmosphere of thought, and a sensitiveness in the handling of the subject. There is a lack of self-conciousness and a sincerity of expression just because

the effect that is being striven for is an effect after truth.

The children are trying to express themselves, or to define some interest which they have made their own, bringing to the task knowledge which they have gained from outside sources.

In many instances there is clumsiness of style and crudeness of thought. But there *is* style and there *is* thought, and a certain dignity which comes from individual thought which expresses its own stage of development.

It is hoped that in the senior course the one may be mellowed and the other matured by further study and by further growth.

The first three compositions are typical narratives, with plenty of movement and imagery and little comment.

Boy, age 12. (A. H.) *Mixed County School*, 1917.

(*Own choice of subject*)

The Luck of the "Carry On"

1. H.M.S. "Carry On" in harbour.
2. Leaving harbour.
3. The explosion.
4. Finis.

H.M.S. "Carry On" was anything but a beautiful vessel. Her appearance was uncouth just a high-bowed, squat shaped old tub of a steam trawler, which before the war had fished on the Dogger Bank and in the remote stillness of the North Sea. And now on a blustery spring morning as she lay alongside the small jetty in the harbour she looked worse than ever. Her sides were streaked with rust; her fat funnel, whitened by the spray of many gales, badly wanted a bit of paint, and her deck littered with coal bags, coils of rope, ammunition, provisions and stores was filthy.

At last the anchor was drawn in and the boat set sail. The skipper, a short, thick set man was stumping heavily up and down outside the wheel house. He was smoking and casting glances at the crew. Past rocks and sands the steamer flew until at last she lay in the blue ocean alone, small but brave. Sea, sky, and haze paled from Cambridge blue to grey. From grey they gradually assumed a faint rose pink as the invisible sun neared and over-topped the horizon. "Ship a point off

the port bow sir" cried the helmsman "Flying the German colours."

"Open fire at once" came the reply and then the battle commenced. The first shot was answered by the gale washed funnel losing its head. Then came an irregular volly answered with success every time. At last the end came the German boat was enveloped in a smoke cloud and in its midst there rose a huge, blinding sheet of orange flame and an awful shattering explosion leaving an oily patch in the wide sea. The only survivor was a petty officer who said his boat was a large mine-layer and the shell had hit the mines on board.

Finis

36 hours later the "Carry On" steamed wearily into the harbour. Men stared at her as she slid past the jetty to her berth. They rubbed there eyes stared again and ran off and told there friends.

BOY, AGE 13. (C. W.) *Mixed County School*, 1917.

(*Own choice of subject*)

A DANGEROUS JOURNEY

1. The Dispatch-rider.
2. The Ambush.
3. Escape.

Toot, toot, toot, "Out of the way, you lazy lubber" shouted a man in goggles seated on a "Douglas" motor cycle. "Can't you keep to your own side of the road" he shouted as he passed by a rickady old cart. On, on and on he flew, hedges slipping past like some gigantic animal fleeing from him. The man on the motor-cycle was young and had a set jaw and earnest looking eyes. Anyone looking at him would at once guess that he was on a dangerous mission and was a dispatch rider. A barrier leaps up seemly out of the ground and he alighted and showed his passport. Away, away he went into more and more isolated spots where forests grew by the roadside. "This road" he said "will be the most likely to be guarded."

Bing, bang, bing something struck the mud-guard and he also felt as if a red-hot iron was placed on his toe. He gave an involantary cry of pain and left go of the handle-bars. This as much as his speed saved his life for the motor-cycle wobbled about in curves. Bing, Bang, bing, clank, "Ah, what was that?"

he wondered. "H'm" he muttered "hit the petrol tank at top, that was lucky."

"Was there never going to be an end to this wood" he wondered, for he could now see some horsemen (which were Uhlans) blocking the road in the distance. "Now for it" he muttered letting out full speed, dust hiding everything behind him. "Ah, the horses are restless, I will get through yet if they do not line right across with their spurs in front level with me." "If they do I shall be like a hedgehog" he laughed. Right through them he rode but did not get off scatheless for his clothes were torn nearly to shreds and his arm was getting red with blood. "Anyway" he said "I've saved the dispatch."

BOY, AGE 13. (B. B.) *Mixed County School*, 1917.

(*Own choice of subject*)

1. The Dispatch Rider.
2. An alarm.
3. Running the gauntlet.
4. Arrived safely.

1. Along a long white dusty road winding like a ribbon between monotonous lines of trees, was a dispatch rider dressed in khaki with goggles over his eyes, tearing along at top speed and bending well over his handlebars. In the distance on the horizon and to the left of the road were dark masses of woods, showing clearly and sharply defined against a light grey ominous sky, which looked as though it was a great cruel god waiting for some fun at the expense of the little mortal tearing along the road below it, and seeming to know of some fate, which threatened him.

Suddenly from out of the woods on the left a grey mass could be seen making for a spot in the distance, where the woods almost hung over the road, etc.

Two examples of a reflective style. These were answers in a literature examination paper.

GIRL, AGE 13. (J. L.) *Mixed County School*, 1917.

Those that with haste will make a mighty fire
Begin it with weak straws.

1. Literately.
2. Examples in life.
   (*a*) Plot against Caesar.
   (*b*) Antony's Speech.

These words taken literately are quite true. For instance when a building catches fire it can always be traced back to some little thing that lights up first. It may be papers or a rug or carpet on which a coal has fallen from the fire. A fire cannot be lit without paper or something that lights easily.

This is true in life just as much as it is literately. Everything goes on step by step, straw by straw. The plot against Caesar is one example. It went on slowly, adding member by member each making it stronger, till at last came the coal, Brutus. It would not have done if they had asked Brutus at the beginning any more than the fire would light if only coal were used. It wanted its support of weaker members before Brutus could join, and uplift it as a mission glorious in the eyes of the people.

Another example is the speech of Antony's after the death of Caesar. He leads the people on from admiration to hate of Brutus. A frenzy of hate that made them thirsty for the blood of the conspirators. That too was led up to straw by straw. If Anthony had *begun* his speech by calling the conspirators "traitors" he would have been hustled from the pulpit and downtrodden by an angry mob. So in all life we see the truth of the saying of a man who lived long ago "Those that with haste will make a mighty fire Begin it with weak straws."

BOY, AGE 13. (B. B.) *Mixed County School*, 1917.

Those that with haste will make a mighty fire
Begin it with weak straws.

1. Who said these words.
2. What they mean.

Cassius said these words, when the news reached his ears about the people of Rome wishing to make Caesar their King, and he was evidently afraid that they would gain their point. So he derided Caesar, with those words, to his fellow conspirators.

When people want to make fire quickly, they do not put huge logs on at first, for fear of putting out the fire. But they start it with twigs, and gradually put bigger and bigger sticks on, until at last they have a huge fire, and can put big logs on it. I think what Cassius meant, when he said these words, was that Caesar wished to be the emperor of Rome. So he went to work by making the common people obey him first, and then meant to make greater, and greater people obey him, until even

the nobles themselves obeyed him. When if he tried to make the nobles obey him first, they would rise up against him. These words "Those that with haste would build a mighty fire. Begin it with weak straws" might be interpreted as in the case Those that with haste would build a kingship, begin with the weak people.

Boy, age 12. (A. H.) *Mixed County School*, 1917.
(*Own choice of subject*)

The Life of a Villager

1. My early days.
2. At School.
3. At work.

I was born in the year 1914 in a little village laying cosily in the hills of Dorset. It was called "Milton Abbas." Their was one little dusty road with thatched cottages to make its borders. I was born in one of these cottages the room was low, their were few chairs and an old table in the middle of the room. My mother sat in one corner, dressed in an old working smock and top boots. I lay in a wooden cradle screaming, as I saw the rats in the thatch roof.

When I was six, I went to the village school. This was a big barn, which had been cleaned, here with the dint of a slate I learnt my A B C. The head was an old lady who could not see out of one eye and nearly blind in the other. We sat on forms which often broke and let the children down. Lessons commenced when the teacher wanted them to and ended at 4 p.m. I did not have to go far to school as my brother does after the holidays. He went to a school called "Hendon County School" and lived with my uncle.

When I was 11 yrs old I left school and worked for the village blacksmith. My job was to pick up the nails, heat the shoes, and take away the horses. For this I got 3s. 6d. a week. My mother who was getting old could not live on this so I went and helped the miller in the evening for 2/ a week and the farmer early morn for 1/6 a week this bringing my weekly wage to 7/.

Now I am twelve and my mother who is now rich has sent me to learn afresh at "Hendon County School."

The same simplicity of style which marks the "Life of a Villager" characterises the story of this peasant also. The subject suggested among others was "The Part played by Children during the War," and the two examples given here show how it was treated in narrative and reflective styles.

Boy, age 13. (C. S.) *Mixed County School*, 1917.

The Part Played by a Child of a Nation during the War

(*a*) Ranulph.
(*b*) Ranulph's father's tale.
(*c*) Ranulph's farewell to his home.
(*d*) Ranulph fights for his country.

Ranulph lived with his father and four elder brothers in a little hut on the rocky hills of Serbia. Ranulph was fourteen years old, but he had never been to school for where he lived it was nothing but green hills for miles and miles round. Ranulph looked after his father's cattle, and every day he would wander about the hills with a herd of mixed cattle, and at evening he would drive them home through the husky hills of his native land.

One evening after he had seen to the cattle, he went to his father's house, and there in the small porch before the little door of the cottage was his father, weeping with folded arms. Ranulph wondered at this for he never in his life had seen his father weep, save once long long ago, when his mother died. So Ranulph asked his father why did he weep, the old man through his tears told him with a shakey voice, about a great war, and that four soldiers drove to his house, and took away his four big sons for to fight for Serbia.

Ranulph was not a scholar, but he was brave and daring and had some true grit in him, he wanted to do something for his country for he loved the green hills and the pine woods, he did not want the enemy to trample on his native country to burn his father's house and kill his father.

Ranulph succeeded in persuading his father to let him fight for his country, and about a week after he bade his father farewell; Ah! that was a sad ceromony, but at last it was over, and Ranulph drove away on the old mare, to the town of Goutezz

about nine miles away, and there recruited, and was then in the Serbian army along with his four brothers.

Boy, age 14. (A. G.) *Mixed County School*, 1917

THE PART PLAYED BY THE CHILDREN OF A NATION DURING WAR

1. What part do they play?
2. How they can help the war.
3. Discipline among children.

One may ask what part do the children play? Well they can play their parts in many ways. They can fill many places which men may have. One may see a man at a street corner selling papers, and if he is of military age, cannot his place be filled by a boy or even a girl? There are many other small places that can be filled by children. Again, the children can play their part by being sensible in raids and if there is no panic, it shows most probably that the children realise that the country is in danger. They may be able to do things such as housework and gardening and so save a deal of labour. If they can only see one thing and that is their advantage of getting knowledge, and take it, it will do them and their country a deal of good.

There are many ways in which children can help the war to close. Wounded soldiers come home and go into hospitals and are cared for. But money is an essential thing to carry on this work. Cannot the children get up a concert and the proceeds go to a charity, but are there not flag days, don't these help? Yes, but at the same time it must be remembered that there are many flag days, and at a concert there is a programme and a price for a seat. Children can also help their country during war by being economical and save a great deal of waste. Farming to a fair extent can be carried on by children and thus a great deal of male labour released.

Another important thing in which children can help is discipline among them. This has been shown when the air-raid was on London. In the school where the bomb dropped the smaller children marched out in single file, is not this discipline? But one may ask "How does discipline count? Because it is essential that the children should be obedient, and if they are so, there will be no cause for panic and will not this help the country? Yes, of course it will and if a country is panic stricken

how can one expect a country to win in war? If the children are panicstricken, will not this tend to make the people so, and then there would most likely be a delay in munitions. Therefore we can see the children of a nation play an important part during war.

Three examples of the reflective style. The chief aspects are placed side by side and compared. It may be noticed how the point of each paragraph is summed up and the conclusion drawn.

Boy, age 14. (C. S.) *Mixed County School*, 1918.

(*Subject suggested*)

Comparison of Ruth and her Lover's early Youth

1. Ruth. 2. Her Lover.

Ruth who had lived a quiet simple life as a girl hermit of the wood, since she was a tiny tot of seven, when it seems that her father who was a widower had taken another wife who little Ruth did not care for. So Ruth wandered alone through the hills and dales of her own native land, till she came to a little place which she fancied, and there built a little bower of brush wood in which she passed away the time, growing and making her own wants by her pair of clever hands.

While her lover was born in the heart of the wondrous woods of South America. He was born under the sweet penertrating sun rays, amongst the flaring colours, the wondrous flowers large and small. There were sunny smiling flowers, and there were also slimey creepy looking flowers. He was born in a land of strange weird sights, where there were hundreds of negro slaves always ready to obey his petty commands.

They both had wild venturesome natures, but her hunting ground was the homely sombre English nature. And his was the fairy-like nature of the far off West.

Boy, age 13. (A. H.) *Mixed County School*, 1918.

Ruth's Childhood and her Lover's Childhood

1. Ruth's Childhood.

Ruth's early days were spent in the open, hilly land of England. From morn till night she wandered among her green hills, sometimes paddling in the crystal streams and sometimes seated on the topmost branch of an elm and playing tunes

on her pipe of straw attracting all the birds of the forest near by. See her building little hovels in the forest and dancing among the purple heather. See a little fluf of a rabbit come bounding by and Ruth with a childish laugh following it through the undergrowth. This was Ruth's surroundings in her childhood bright flowers, crystal streams and happiness.

Her lover's early days were spent in the jungles, prairies, etc.

In the following the comparison is summed up in the last two lines:

GIRL, AGE 13. (C. B.) *Mixed County School*, 1918.

RUTH

The country, infant Ruth traversed and lived amongst till she "grew up to womans' height" was of a fresh woody type full of fretting rivulets that ran all mottled from errant sunbeams among slender birches and the wild roses that gleamed palely in the dark setting of their foliage. And she "built a bower upon the green" and there resided playing upon her straw made pipe the sound of all the murmuring world that lived about her.

How different to this was the world that the "youth from Georgia's shore" was accustomed to. He tells of the blazing land of colour that is covered with flowers a wealth of which seem to cover the hills in a scarlet gleam. Think of the "Mangolia spread high as a cloud," giving no shade except to beautify the beauty of her blossoms. And these mingling with the "cypresses and her spice high overhead." Away upon the jewelled lake lie tiny sparkling isles their green, borrowed from the emerald, winking at the turquoise waters beneath. And all, how bright! how different to the faint greys and opal tints of dim England.

Meaning was stored in the natural surroundings of Ruth and her lover, and there is vividness of imagery in its elucidation. The following essays deal with more abstract problems, and imagery only appears when significance has not been detached but is still bound up in form and colour.

GIRL, AGE 13. (C. B.) *Mixed County School*, 1918.
(*Subject suggested*)

HOW ENGLISH INDUSTRIES INCREASED DURING THE 17TH AND 18TH CENTURIES

The sixteenth century left behind it many thousands of the sheep that had overrun the country about 1545. Our workmen wove with fingers nimble, but clumsy, thick coarse material that the poorer people wore, chiefly because the fine imported silks were only enough for the nobles' ladies who delighted in its shimmering flounces. The Venetian glass also found its way into very few mansions, for glass of this sort could only be procured from overseas with much difficulty; and the English drank their fiery amber ale from thick heavy glasses because none finer could be made in England.

Imagine then the hospitality offered to the persecuted Hugenots who came to England, fleeing from the punishments of their king Louis XIV. They, together with the Flemish, who came for a similar cause, wove our thick wool into finer cloth, and produced the finest silk in place of heavy, crude, bales. Other sections manufactured shell like pottery and delicate glass to hold the red wine of Spain and France. So many were delighted to be able to rustle in flounces of silk and satin, and drink their ales and wine from sparkling glass which snapped in over-clumsy hands.

Poor Louis! his religious zest had done him a bad turn.

GIRL, AGE 14. (J. L.) *Mixed County School*, 1918.
(*Subject suggested*)

THE FACTORY AND DOMI .IC SYSTEMS OF INDUSTRY COMPARED IN RESPECT TO THEIR EFFECT ON THE PEOPLE

1. The domestic system.
2. The factory system.
3. Conclusion.

The domestic system was one of home work. The worker spun and weaved in his own cottage. He was entirely independent of the other workers. He chose his own hours, and his own time. He was often engaged in agriculture as well. Very often the wife would spin the yarn, and her husband would weave it.

But when, in 1770 and 1771, James Hargreaves, and Richard Arkwright set up the "Spinning Jenny" and "Water-frame" the rich capitalists realized what a save of labour, machines would mean. A few years later Samuel Crompton set up his "Mule." In 1785 James Watt introduced his steam engine into the factories. It had been used in the mines since 1769. The cotton trade of England doubled and trebled itself. It was found more convenient to have the machines side by side, so this was the beginning of the factory system.

But did this change benefit England really? Not as far as the peoples' happiness was concerned is the answer to this question. The factories broke up home life, threw many out of work, and were often insanitary. The pay was bad and the hours long. With the factories also came the child labour. Young children were obliged to spend 12–16 hours a day in the close unhealthy factories. They had no education at all. Their parents in many cases were obliged to send their children to work as their own earnings were not sufficient to live on. The people who gained by this system were the rich factory owners. The industry of the country did make progress but the condition of the people was terrible. It had to be realized that the people came first, and the time when this was realized was the beginning of a newer and better age.

GIRL, AGE 13. (J. T.) *Mixed County School*, 1917.

Answers to Examination question

THE EFFECTS OF THE DISCOVERY OF AMERICA UPON THOUGHT

1. Political Effects.
   - (*a*) Decline of Papacy and Empire as political powers.
   - (*b*) "Changed the centre of political gravity from the Mediterranean to the Atlantic."
   - (*c*) Social distress.
2. Effects on Religion.
   - (1) Universal knowledge of Pope doubted.
   - (2) America a home for new religions.

The accidental discovery of America by Columbus in 1492 had many and far-reaching results. Although Columbus, defeated in his effort to reach Asia, died a disappointed man, yet his discovery, or the results of it, were felt all over Europe.

The decline of the Papacy and Empire was one of the greatest of these. Before, the Pope and the Emperor were supposed to know everything about the world. Now, here was this vast tract of fertile, pleasant land, about which they knew nothing at all. Men began to be doubtful of these powers, and to think that perhaps they were no better than anyone else, with the result that other countries began breaking away from their power.

Another result was the change of the explorers' interest. Before, all the explorers gathered round Africa, in the hope of finding a route to India, and consequently the eyes of Europe were fixed on Spain, Italy, South France, and all the countries around the Mediterranean. Now, with America to explore they veered round and became centred on the unknown land, England, North France, etc. Before, men had been drawn East, in the belief of a Christian kingdom in the middle of Asia; now, they were drawn West towards the unknown land which many writers had believed to be there, *e.g.* Celtic "Avalon," Plato's "Atlantis," and "The Golden Island of the West." The result of this was the rise of England as a political power, with France, Holland, and the Northland countries.

But much social distress was caused by the sudden increase in the finding of gold, resulting in the depreciation of its value. A quick rise in prices followed this, and not at first a rise in wages. Consequently, the poorer class suffered privation and want for a time, though it was presently remedied.

The effects of the discovery on religion were also far-reaching. The Pope was even more looked up to as a religious head than as a powerful prince. He was, as before mentioned, supposed to have universal knowledge, but he knew nothing about America. And when Martin Luther defied him by burning the Papal Bull in 1517, people began to wake up and think for themselves. In this new country there were people who had different religions to themselves, and when the increased learning made it possible to study the Scriptures, they doubted the Pope more.

America, too, was a home and refuge for all who were persecuted for following the new faith. The Marian Persecutions (1553–58) made many men fly from England, and take refuge in America, and from other parts of Europe where Roman Catholicism was strong the Protestants escaped also. Thus in the New Country men found room for themselves and

freedom to think as they pleased. As one man states it, "The two greatest achievements of the Renaissance were the discovery of the World and the discovery of Man."

Boy, age 13. (A. H.) *Mixed County School*, 1918.

The Awakening of a 17th Century Farmer to-day

1. In 1626.
2. In 1918.

1. Seated before the door of an old, old, cottage was a farmer. In the back-ground was a mountain of purple, with crystal waters tumbling over boulders nestled in its sides. The very water seemed to laugh and sing and green trees on either side beat time to the music. The cottage was covered in moss, and a small red chimney pierced it like a small ruby lying on an emerald bed. The morning sun shone down and seemed to say a sad farewell to the farmer, who for all his life had lived in the open land, as he fell into a long, long, sleep.

2. Two hundred and ninety two years later the farmer awoke. The cottage was no more and a large factory had occupied its place. The purple covered mountain was a long hill, with an important railway and road ploughing through its side. "What ever's the matter?" gasped the farmer, "am I dreaming?" Alas he thought, what a change from my youthful days. "Then it was white, now it is black." But the smoke covered sun smiled still but sadly. "Alas," it seemed to say to the farmer "A war, a bloody war, is raging now, go to your old hills and die in peace." And the old, old man sunk into the earth from whence he came, to his old, old cottage where he fell into his long, long sleep again and died in peace.

Subject suggested: "A visit to an English village."

Here again this boy goes back to the place where he spent his earliest days.

Boy, age 13. (A. H.) *Mixed County School*, 1918.

A Visit to an English Village in Dorset

1. Through the village.
2. In the woods.

1. My companion and myself entered the clean, little village of Milton Abbas, on a warm June morning. The houses or

cottages stretched on either side of a dusty lane appeared like dolls houses. Along the lane were several chestnut trees, with their blooms of pink, and white shining in a clear sun. The village lay in a valley and the green trees on either side spread their branches over the roof tops as if they were guarding them from an enemy. A small pond, glistening and sparkly lay near one house. The village smithy stood outside a small forge and gazed up at the morning sun. The white dusty road seemed to tear itself from the ground and cool itself in a cool June shower. Smoke came from the chimneys like fire from a dragon, and mingled with the air and disappeared among the guarding branches. White pigeons flew about in the gentle breeze and landed on a moss eaten wall at the other end of this earthly paradise.

2. At last we came to a wood. On either side were trees, large monarchs and small saplings, all seemed to bend forward as we walked along. Blooming primroses formed a pillow for small insects and sweet scented wild flowers stood like rainbows in the sun which pierced the wooden shield of branches. Now and then a sleek brown fox darted across the flower bordered path. Irises and pansies bloomed on either side and small fox gloves formed a distant line of sentinels in the ivy that covered the ground. At last we emerged into an open meadow and our journey was ended.

GIRL, AGE 13. (C. B.) *Mixed County School*, 1918.

(*Subject suggested*)

THE LIFE OF BEES AS PICTURED IN HENRY V.

As I was reading that early play of Shakespeare, Henry V., the other day, it occurred to me how very well those beautiful lines about the honey bees seemed to fit in with the modern war time life we are living to-day. The same bustling, busy, and *definite* work all so wonderfully organised, each person allotted a piece of work, perhaps to be handed on to another, to be finished, and so on till it is perfected and ready for the nation's use, and perhaps a half-dozen people have all done just one perfect bit of the necessary helpmeet to war. And the same with the bees, when the honey-comb is ready to be withdrawn from the golden bee-hive, each different class of bee knows he has helped in the construction.

Canterbury's speech of the honey-bees gives us a wonderful impression of busyness. A work not of hasteless speed, but deliberate orderliness, the specially appointed task of each be-winged industrious worker. You would still wander into the beautiful summer world of golden sunshine and coloured flowers, but the soft insistent drone-droning of the bees would no longer make you think of a lazy life, just sailing from flower to flower, taking the golden honey from its bed of nature; but of bright active inhabitants of a wonderfully busy world darting from waving lilac to nodding rose, gathering quickly and carefully their load of sweetness. Tired they might be but with the same quick buzzing they make their way home to the little yellow factory homes, and there they deliver their long-carried burden to the broadened back of the porters who carry it with slow deliverance to the judges and officers who with promptitude take it for approval to the "tent royal of their emperor." And who knows? perhaps they are praised by he who they serve.

CHAPTER XVII

SENIOR WORK

WHAT place then is Composition to take in the Senior School? It cannot be said that at the age of fourteen the subject is mastered. And yet as boys and girls get into the higher forms crowded curriculums and examination work appear in many schools to leave little time for special lessons on composition. It has perhaps been shown, however, that such training as has been given up to the age of fourteen has formed habits of mind rather than merely taught children to write essays. And these should develop with the increase and variety of subject-matter presented to them.

Thus their intellectual training will be continued in the practice given them in the taking of notes and the handling of books. They should have been habituated in mental sympathy and quickness in catching and recording new facts and the ideas of others, and a power of criticism should have been developed which will enable them to isolate those of primary from those of secondary importance. For the best record of a lesson lies in the quality rather than the quantity of notes taken. This ability to focus on main points and group facts according to their intrinsic association will give power over books and a capability of handling them in an independent manner. To read quickly and intelligently it is necessary to know what one is looking for and to select those facts which bear upon the point in question. In many

schools fine libraries are provided, and there are few boys and girls who cannot find books in their homes or in free libraries. If interest is aroused in subjects it should be possible for a good deal of miscellaneous reading to be got through by children who have been trained to view direct any object that they have in mind.

Note-taking, focussing upon a central point, and expansion into essays have all been included in the junior course in composition. Not different but more complicated exercises are given as subjects are graded to meet the development of their minds. An instrument has been provided which will be sharpened by use on material which is psychologically suited to its need.

From the earliest stages the learning of composition has not been kept distinct from the study of literature, an appreciation of which has been found to depend upon the recognition of definite meaning aesthetically expressed. And children of fourteen and upwards will now definitely study form and means of expression in the books that are presented for their study.

Here we enter the realm of the teacher of literature, where we would tread with diffidence. The discussion of the many functions of literature hardly lies within the province of this book. There are many fine teachers, however, who knowing well enough the value of their subject complain that scope is not given for its real interpretation. The ground has not been prepared for the seed they have to sow.

It may not be out of place therefore to discuss here some ways in which such grounding as has been given in the rudiments of composition may have fitted children of fourteen to appreciate literature and set about its study in a capable manner, so that the literature specialist may be able to cover a wider field, and by presenting many books to them, give girls and boys an insight into many styles and exercise their critical faculty.

To begin with, they should face the more serious study of literature with the right attitude towards words

as carriers of meaning and not merely jingling sounds. Rhythm will mean something besides rhyme and will convey movement and completion, whether found in verse or in balanced sentences. All forms of literature will appear to them in its twofold character of meaning and expression, words and form together conveying the beauty of the significance which is theirs.

Their training will have taught them the need of form in the control of movement in expression, and they will recognise both when they read aloud. For the swing of sentences the rhythmic balance of phrases and the significance of words will be intensified by inflections of voice. Acting too will bring out the meaning of situations whose significance lies in movement and whose structure depends in its harmony upon action.

The training that has been described in the foregoing chapters will have fitted children for such work, and the teacher of literature may find himself able to devote his attention to the variety of his subject-matter rather than to instructions as to methods of study.

Syllabuses such as are suggested by specialists are psychologically graded. So that in the middle school children are set to work on the reading of ballads and narratives, and the study of Shakespeare. Here they are on familiar ground: colour, rhythm, and clear facts on the one hand, and plays in which the design is on a large scale and the chief attributes of humanity presented in concrete form. There is little confusion as to who is the man we laugh at and who the hero of the play; and so by reading and acting *The Merchant of Venice*, *Julius Caesar*, *Henry V.*; and *A Midsummer Night's Dream*, boys and girls see, enlarged, characteristics familiar to them, and move and feel with them actions and emotions they can understand. Dickens also gives us such vivid representations, the stories of Stevenson and Scott the adventure that appeals to children of this age, while the fairy element in *The Tempest* and the *Faerie Queen* touches the chord of romance.

If much of this work has been already introduced, methods of study will have been grasped which will make it possible to include many examples of such plays, stories, and verse. But though the structure is not strange to them it may be found advisable to guide children between fourteen and sixteen in a more exact interpretation of meaning which may only gradually be gaining significance.

Children develop slowly and grow in subtlety only by degrees. If they occupy their spare time with reading books and stories in which broad sentiments are clothed in crude language they are probably concerning themselves with much of the subject-matter which is being presented to them in the class. But the crude style is more suited to their crude experience. Boys reading about aeroplanes are very critical as to phraseology; but in some other respects they have not reached the stage where feelings are subtle in their definition.

Here we approach the most vital connection between the training in Composition and the study of Literature, which to a large extent takes its place. Children have learnt to translate their own images into language which defines meaning for them. The beauty of their expression has lain in the exactness with which the significance of their experience has been expressed. And although the elements of structure may have been mastered in the early years, the significance of words is ever changing with the growth of the child. Especially about this stage is the world opening out before the child, and language must be found to express his new experiences. Literature, therefore, which is the highest expression of men of vision, should provide children with standards of conduct as well as of literary style.

And it will only do so in so far as it deals with subjects within the experience of those who study it. Literature is a vital influence in so far as it shows the meaning and beauty of what we realise is ours, gives outline to what we can only dimly glimpse. We must

know what we are looking for if we are to grasp it when it comes our way.

> Ah! then—if mine had been the painter's hand,
> To express what then I saw; and add the gleam,
> The light that never was on sea or land,
> The consecration, and the poet's dream.
>
> WORDSWORTH.

Poetry for children will not be a vehicle of information, but a beautiful expression which transmits a subtle variation of something they themselves have experienced. They will have true appreciation of something they can understand, for they will see defined and intensified a meaning within their grasp. Their minds will expand and give entrance to enlarged ideas instead of being over-laden with external ideas, which crush without finding an entry.

"As sometimes, on a hot midsummer day, when the delicate blue smoke from cottage chimneys rises straight into the air, and Nature holds her breath; you think, she is asleep, and all at once, there comes a little whisper, and a ripple passes over all the golden ears of corn, and, in another moment, all is still. Or on a cliff that overhangs the glassy sea, you lie and dream, and think, the very water sleeps; and then, a sudden change of colour flushes the ocean opal for only a single instant, and is gone. Or in a wood at noon, you listen to the silence, and a rustle suddenly quivers in the trees, and dies away. Murmurs and echoes: moments and emotions of the pulses of the world: hints and indications, still, small voices more significant than storms, of the never-sleeping thrill and throb of universal action."[1] Could any one appreciate those lines who had never seen the country or the sea? And what depths of significance is given to the closing words by the feeling aroused by the recall of actual experience. For art shows us the reality of our existence, the points about which petty details surge, the

[1] *A Draught of the Blue.* F. W. Bain.

hub round which circumstances harmonise. And literature is dealing with words which it will be remembered were at first bodily attitudes. By attuning the ear to delicate sounds, inspiring a love for beautiful words, the spirit is uplifted and feelings educated.

> If thou didst ever hold me in thy heart,
> Absent thee from felicity awhile,
> And in this harsh world draw thy breath in pain
> To tell my story.

All who appreciate those words will have experienced love, but all who have loved will not appreciate those lines unless it has held the restraint and tenderness with which they are fashioned. For life educates before books, people themselves rather than what they say. If a child never saw a written word he would still learn. Literature is not taught to give information. It puts in heroic setting common experiences. It defines in delicate expression the beauty which eludes crude phraseology. The reading of books should influence the ideas a boy gains from living, should show him how things that he has met with can be interpreted by people of vision and of thought.

When girls and boys reach the age of sixteen they are ready for the study of more subtle expression, more complex emotions, and more intricate structure. But by the time they concern themselves with Shelley and Byron, the novel and the lyric, it is hoped that they will be able to find intellectual and aesthetic interest in what they read and that their taste will not be swayed by emotional stimulus. It is the further development of these two interests which makes literature pre-eminently important, and teachers of the subject want more material and more time than is as a rule given them.

Having read widely and, we may hope, lived widely, they will guide the reading of their pupils, helping them intellectually and aesthetically by their greater knowledge of books and their greater knowledge of life.

And given more books would it not be possible for

the few studied in detail for examination purposes to be supplemented by a great many others read purely for their style and general construction? Thus the movement which gives thought vitality could be maintained by this quick, silent reading, and a sense of proportion gained in viewing a literary period. Instead of one or two books standing out in vivid relief against a dim background, there would be a general impression of the tendencies of a period which would give colour to the exact knowledge.

If each book were read through twice, the first reading would disregard everything which was seen at a glance not to bear upon the central meaning of the whole. The main point and chief facts closely connected would be summarised in the usual way. This would be followed by attention to style, which at first would consist of a study of the choice of words and the characteristic form of sentences. The more books read, the easier it would become to distinguish styles of different writers and the types of subjects characteristic of each. With further practice a more detailed grasp of style would be attained; the rhythm of phrases, the construction of the whole, and the working out of the meaning in the style of the expression be understood without a detailed study being given to the whole book.

If one lesson a week could be given to such work the results could be seen in essays in which summaries were expanded or style discussed. Again, the teacher could control criticism, see that judgement was based on right facts, and suggest new lines of thought by allowing papers to be read, followed by discussion. Thus if all were studying Thackeray a paper might be read on characteristics of his style and debated on by members of a form who had all read different examples of his work.

If such suggestions are impossible to carry out in view of lack of time and increase of subjects, it may at any rate be found that children who have been given a consecutive training in composition up to the age of

fourteen will approach senior work with a capability of thinking clearly and appreciating fully the beauty of literature and the importance of words in whatever connection they are being used.

"In the education of the spirit poetry is an invincible ally," if words have been made familiar and flexible in their interpretation of meaning. So that harmony of mind produces grace of bodily attitudes, and both have been attained by direct contemplation of the ideal, which "is only truth at a distance."

As the child becomes a man may he ever draw a little nearer, and as he grows old convert his childhood's vision into a very definite hope.

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